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Saturday 15 May 2010

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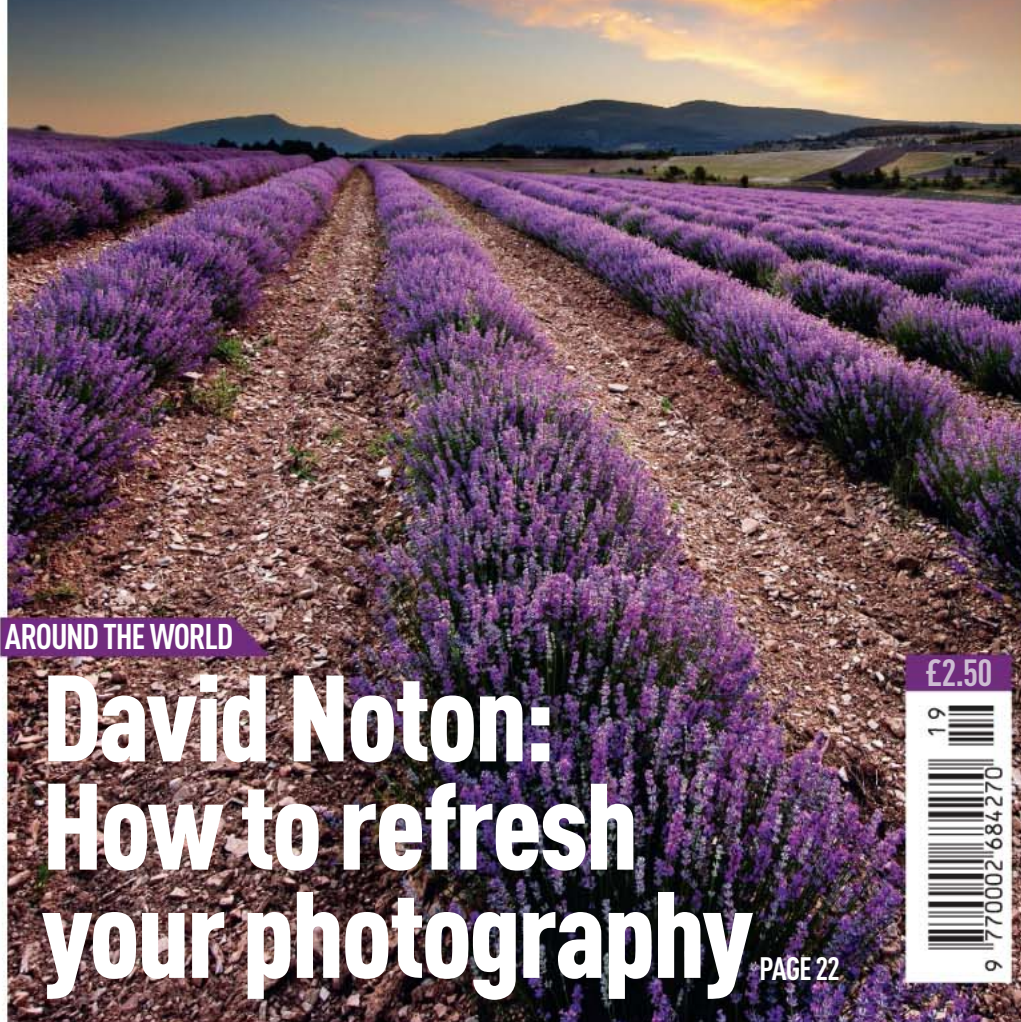
PANASONIC LUMIX G2

Tested: New touchscreen shutter

ON TEST



PAGE 43



AROUND THE WORLD

**David Noton:
How to refresh
your photography**

PAGE 22

£2.50



**AP'S GUIDE TO...
ADOBE PHOTOSHOP
ELEMENTS 8**

PART 6

**Learn
layers,
blending
and masks**



PAGE 51

**MAKE THE MOST
OF MIXED LIGHTING**



EXPERT ADVICE

PAGE 16

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Amateur Photographer For everyone who loves photography

I OFTEN wonder how we'd get on if stranded on a desert island or in some isolated place where we'd have to begin civilisation all over again. So long as there were trees and stones we'd probably be able to construct decent-enough shelters using modern common sense and the skills learnt from TV shows such as *DIY SOS* and *Grand Designs*. Most of us have enough barbecuing practice to cook something without poisoning ourselves too badly. We can all pick fruit and probably learn to catch fish, wrestle buffalo and dig a toilet.

But then what? Knowing that the motorcar is a possibility, how long would it take us to re-devise a means of mechanised transport? Having seen

a car before would be a definite advantage, and would save years inventing the concept. A basic camera would be much more simple, and with the knowledge we already have a pinhole job would be easy enough to make.

Yet by knowing what is possible, I wonder how many years we could shave off the time it originally took to get from camera obscura to an electronic capture system that focuses on the part of the scene you touch on the LCD screen. There are some things I think are beyond even me!



Damien Demolder
Editor

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© TOM MACKIE

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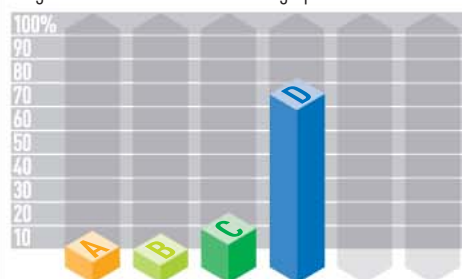
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IN AP 1 MAY WE ASKED... Does it bother you that this magazine is called 'Amateur' Photographer?



YOU ANSWERED...

A Yes, it is embarrassing	7%
B Yes, it makes it sound as though I'm not very good	6%
C No, I think it reflects my ability	15%
D No, I am proud to be an amateur	72%

THIS WEEK WE ASK...

Would you find touchscreen focus useful?

VOTE ONLINE www.amateurphotographer.co.uk

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Leading professional landscape and travel photographer David Noton talks to Jeff Meyer about his gruelling, whirlwind photographic world tour and the challenges he faced while on the road



© DAVID NOTON

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8130 **Email:** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email:** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778 **Email:** ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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APNews

News | Analysis | Comment | PhotoDiary 15/5/10

We responded to recent feedback from AP by changing the terms and conditions

Weather contest U-turn, page 6



© ROBERT COULMAN

Beatles photos found in attic • Candid b&w portraits unearthed

'UNSEEN' BEATLES IMAGES REVEALED

A PHOTOGRAPHER

has expressed surprise at the condition of negatives depicting his previously unseen images of the Beatles, which had lain forgotten for more than 45 years.

Speaking to AP, Paul Berriff explained how he shot the images as an untrained 16-year-old photographer while working as an editorial assistant on the *Yorkshire Evening Post*.

He was granted backstage access to the band at several of the venues he visited and said he captured the images without any special lighting.

The 37 pictures of the Fab Four were among 850 negatives that have languished in various attics for more than four decades since the early 1960s.

The pictures show band members during

unguarded moments on and off-stage during a tour in 1963 and 1964.

Berriff captured the photos using a Nikon F2, a Rolleiflex and Kodak Tri-X 400 film, at venues such as the ABC Cinema in Huddersfield, the Odeon in Leeds and the Apollo in Manchester.

The North Yorkshire-based photographer said that the quality of the negatives surprised him after all this time, as they had not been affected by damp, for example.

'They are special for many different reasons,' he wrote in a catalogue that accompanied a London exhibition of

the pictures. 'Not least because they were taken at the very beginning of what transpired to be a massive musical journey for the Beatles.' Shortly after



Berriff took these photographs it became increasingly difficult to gain an audience with the band, due to their unprecedented popularity.

'Most pictures that followed were taken by commissioned professional photographers – I was very lucky,' he added.

Berriff said he had not realised the importance of what he had, and that he has hundreds more unpublished pictures showing



bands such as the Rolling Stones and Queen.

Berriff went on to become a BAFTA award-winning documentary filmmaker.

To view more of the images, visit <http://the-beatles-hidden-gallery.deluxemedia.co.uk>.

SNAP SHOTS

● Nikon has announced the upcoming launch of a new professional 200-400mm super telephoto VR lens. The AF-S Nikkor 200-400mm f/4G ED VR II adds an A/M mode designed to enable autofocus priority 'even if the focus ring is being handled during shooting'. The 24-elements-in-17-groups optic is due out on 28 May, priced £6,249.

● The public can trade in their electronic goods for money off certain Sony products in a promotion that runs until the World Cup final on 11 July. However, the offer excludes discounts on the purchase price of Sony Alpha DSLRs, a Sony UK spokeswoman revealed. The equipment to be traded in does not have to be in working order, according to Sony. For details visit www.sony.co.uk/tradein.

LATEST NEWS ONLINE

amateurphotographer.co.uk

Chain uses 75th anniversary to announce refurbishment plans

JESSOPS TO REVAMP 25 SHOPS THIS YEAR

JESSOPS plans to revamp one store each week in a bid to refurbish 25 more shops by the end of the year.

Chief executive Trevor Moore said the move follows the refurbishment of five Jessops shops in the past six weeks, the most recent being one in Norwich, which opened on 28 April.

'The signage is clear, simple to follow, the products are live and the people [staff] are not behind counters hiding from you, but

on the [shop] floor engaging and helping you,' he said.

Moore said the business has no store-closure programme.

The chain has also launched a plan to capture younger customers and grab back market share in lower-end compact cameras, from supermarkets and rival stores such as Argos.

Speaking to AP, Moore said that, in the past, Jessops has 'missed an opportunity

to attract customers looking to buy sub-£100 compact cameras.

'My expectation running this business is that I widen Jessops' market appeal. There are a lot of young people out there yet to buy their first cameras... I would be foolish not to go out and look for that business.'

Moore added: 'We will be trading more than 30% of our sales volume from refurbished stores by the end of the year.'



Do you have a story?

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Fax: 0203 148 8130
amateurphotographer@ipcmmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 12 May



© THE ARND BRONKHORST PHOTO

EXHIBITION Early Magnum draws on material from the famed agency's first ten years, until 22 May at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. Visit www.magnumphotos.com.

DON'T MISS Spring Flowers Garden Tour (6.30pm-8pm) at Chirk Castle, Wrexham LL14 5AF. Tel: 01691 777 701. Visit www.nationaltrust.org.uk.

EXHIBITION Bristol Through the Lens, until 19 May at The Photo Gallery, Bristol BS1 1RG. Visit www.thephotogallery.org.uk. **EXHIBITION** Raymond Depardon: Cities, until 20

June at PM Gallery & Pitzhanger Manor, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse.

Thursday 13 May

EXHIBITION Unseen Portraits: 1968-2009 by Paul Joyce, until 16 May at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.

EXHIBITION Dead Eagle Trail (a study of 21st century American 'cowboys') by Jane Hilton, until 21 May at Host gallery, London EC1Y 0TH. Tel: 0207 253 2770. Visit www.hostgallery.co.uk.

Friday 14 May

EXHIBITION Faces of our Times (vintage prints of 'iconic' portraits), until 29 May at Atlas Gallery, London W1U 1NF. Tel: 020 7224 4192. Visit www.atlasgallery.com.

DON'T MISS Digital Photography Workshops (10am-4pm) at Clumber Park, south of Worksop, Nottinghamshire. Tel: 07970 427 381. Visit www.nationaltrust.org.uk.



© JIMMY SHAPIRO

Saturday 15 May

EXHIBITION Muse by Jocelyn Bain Hogg, until 16 May at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.

EXHIBITION Dorothy Bohm - vintage photographs on sale, until 26 June at Zoe Bingham Fine Art, near Russell Square Tube, London. Viewing by appointment. Tel: 07920 520 777. Visit www.zoebingham.com.

Sunday 16 May

EXHIBITION A Child from Everywhere by Caroline Irby, until 30 August at V&A Museum of Childhood, London E2 9PA. Tel: 0208 983 5200. Visit www.museumofchildhood.org.uk. **EXHIBITION** England, My England by Chris Steele-Perkins, until 28 May at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Visit www.northumbria.ac.uk/universitygallery/.

Monday 17 May

EXHIBITION Beatles to Bowie: the '60s exposed, until 5 September at Norwich Castle, Norfolk NR1 3JU. **EXHIBITION** Scientists: Fellows of the Society by Anne-Katrin Purkiss, until 6 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Tuesday 18 May **LATEST AP ON SALE**

EXHIBITION Weegee, a 'major exhibition' by the renowned photographer, until 5 June at Profile Gallery, Cleveland TS12 1EG. Tel: 07903 548 554. Visit www.profilegallery.co.uk. **EXHIBITION** Beken of Cowes, features black & white images of ocean vessels, plus various classic cameras, until 13 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Rules amended after intervention by AP AP FORCES CHANGE IN WEATHER... CONTEST

THERE has been a change in the weather. Or, to be more exact, a change in the rules of a weather photography competition - in favour of photographers - following pressure from AP.

Organisers of the Weather Photographer of the Year contest launched a search for images that 'capture our love of the weather, demonstrate originality and creativity, and chart the ever-changing British climate'. The contest offers a £10,000 top prize.

However, AP challenged organisers after noticing the terms of entry gave them the right to use entries for marketing and publicity purposes.

Although photographers retain their copyright, they were required to agree to grant organisers 'worldwide, royalty-free perpetual licence to edit, crop, re-size, publish and use each entry in any and all media (including print and online)...'

The rules implied that organisers

would be able to use photographers' pictures for purposes that were not linked to the competition.

Two weeks later, Lloyds TSB Insurance changed its rules to state that entries will only be used to publicise and market this and future 'similar competitions'.

Lloyds TSB Insurance told us: 'We have responded to recent feedback from *Amateur Photographer* magazine by changing the terms and conditions of our weather photography competition. We hope that these changes will put people's minds at ease about where the entries might be used. We look forward to helping highlight the extraordinary talent of Britain's amateur photographers.'

Judges say that 12 finalists will be chosen on the basis of 'flair' and 'technique'.

The contest closes on 30 September 2010.

For details visit www.lloydstsbweathercompetition.co.uk.

Policeman says most officers behave fairly WE DO USE 'COMMON SENSE', OFFICER INSISTS



fail to use common sense when dealing with photographers under counter-terrorism legislation.

In a letter to AP, Chris Verrecchia, from Northwich in Cheshire, wrote: 'As a police officer who trains CID officers, I can assure you that the vast majority of officers know how to use their common sense and discretion when dealing with photographers.'

Chris, a keen photographer, adds: 'If you are unfortunate enough to meet an officer

A SERVING policeman has hit out at suggestions that police officers

who lacks common sense and attempts to impose upon you, please draw their attention to Home Office 012 of 2009 Photography and Counter Terrorism Legislation.'

He urges AP readers to print out a copy of the Photography and Counter Terrorism Legislation from www.homeoffice.gov.uk, and to carry it with them when taking pictures in public places.

'Whilst you still have rights, exercise them,' he continues.

Last week, it emerged that the Metropolitan Police has significantly redrawn its official guidelines for officers (*News*, AP 8 May).

SNAP SHOTS

● As we went to press, a Polaroid-branded camera that prints out business card-sized instant prints was unveiled, as the brand's owner struck a new partnership with Fujifilm. The Polaroid 300 boasts four film settings, an automatic flash and is powered by four AA batteries. 'Instant is back!' declares Polaroid. For more, see next week's *News*.

● Jessops has recruited an expert in e-commerce from Marks & Spencer to boost its online business and marketing. Sean Emmett has been appointed to the new role of e-commerce and marketing director. His prime focus will be to align online business with the marketing of the chain's high-street stores. The move will ensure Jessops wins the confidence of customers and grows the business, said chief executive Trevor Moore. Moore said Jessops' online business has enjoyed 'substantial like-for-like growth'.

● A Nikon D5000 DSLR worth £689.99 is up for grabs in a prize draw open to people who register with AP's School of Photographic Imaging before 29 June 2010. For details visit www.amateurphotographer.co.uk.



Do you have a story?

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'Unseen' images in major UK exhibition

MUYBRIDGE IMAGES UNCOVERED FOR SHOW



This 'unseen' 1871 image will appear in a major exhibition at Tate Britain later this year

from the photographer's commission for the US coastguard, said a spokeswoman for Tate Britain in London, which will host the show in the autumn.

The image revealed here is entitled 'First-Order Light-house at Punta de los Reyes, Seacoast of California, 296 Feet Above Sea (4136), 1871'.

Muybridge was known for capturing motion using multiple cameras, including images of a horse. Captured in 1878, the pictures revealed that, when galloping, the animal's hooves all leave the ground.

The Tate Britain spokeswoman told AP: 'We are also going to be showing some of Muybridge's cyanotypes from 1885... As there are no negatives of Muybridge's work in existence, these cyanotypes are the closest we can get to the original images he created and give a new insight into his work as they reveal how he altered them – cropping and cutting them – in order to create the final images we see in his motion sequences.'

The exhibition – billed as the first in the UK to explore the full range of Muybridge's work – runs at Tate Britain from 8 September 2010 until 16 January 2011.

AN 1871 image is among never-before-showcased images captured by pioneering British photographer Eadweard Muybridge, due to be exhibited for the first time in the UK later this year.

The exhibition will feature lighthouses

Complaints over orders besiege website

ONLINE CAMERA STORE UNDER FIRE

ANGRY photographers have besieged an online store with complaints, claiming their orders have not been dispatched as promised.

Customers have raised questions about crazycameras.co.uk, which sells bargain-priced electrical goods via a UK website address, but dispatches orders from its office in the United States, it says, to 'minimise cost'. Customers have used online forums to express their grievances.

Among the complainants is AP reader Robert Painton, who says he has still not received a £160 Fujifilm camera he ordered for his daughter's 30th birthday in February.

Painton told us that he has since been instructed by his bank to cancel the card he used to pay for the camera.

Crazy Cameras claims it will dispatch an order within seven working days, provided the item is in stock.

Another customer, who eventually asked for a refund, told a review-based website on 11 April: 'I ordered a camera and a couple of lenses from Crazy Cameras a few weeks ago and received nothing from them.'

Although forums are awash with



complaints, there are reports of customers receiving their orders.

In response to our enquiry about Robert Painton's order, a spokesman for Crazy Cameras' Support Team told us: 'We would like to apologise for the inconvenience. Kindly provide us with the order number. We will have this matter investigated and will confirm the status of the order.'

Speaking in general terms, the Office of Fair Trading said it looks into any complaints it receives but cannot comment on which businesses are under investigation.

A spokeswoman told AP: 'If people have experienced problems and have complaints they should let us know.'

Anyone concerned about a business should contact Consumer Direct on 08454 04 05 06. Visit www.consumerdirect.gov.uk.



Uncertain times

WILL CUTBACKS SCUPPER PHOTO MUSEUM PLAN?

CABINET Office rules barred the National Media Museum (NMM) from saying whether it fears Government cutbacks may scupper its plan to open a base in London.

The NMM, which is Britain's flagship photography museum, has yet to confirm whether it has been granted Government funding for the project, which is expected to see the creation of 1,500m² of exhibition galleries at a location in the capital yet to be named.

As we went to press in the run-up to the election, it was not yet clear where precisely an incoming government will cut spending in order to tackle the huge budget deficit.

Asked whether any Government cuts would delay or curtail the project altogether, a spokesman for the Bradford-based museum (pictured above) remained tight-lipped, telling us that it was bound by strict guidelines issued by the Cabinet Office during the election period.

He told AP: 'This means we cannot comment on anything that could be interpreted as making a political statement or relates to governance and financially related issues until after the election.'

Last month, we reported that the museum was searching for a team of designers and architects to work on its planned London outpost.

NMM bosses recently met relevant parties in London to discuss the move, rumoured to involve the Science Museum.

The NMM has refused to confirm whether one or more venues is involved.

The galleries are due to open in September 2012 and will focus on photography, film television, radio and the internet.

The mystery venue is due to boast a screening and performance space, private study rooms, a large welcome lounge, and a cafe and bar.

The NMM has said that a presence in London will enable it to bring its exhibitions programme and items from its collection to a 'wider audience'.

1886

in Persia. photograph should go round the country taking prize after prize. Let the photographer gain his multiplicity of medals by several photographs, not by one. Did he do so his reputation would be greater.

It will be remembered that Mr. Stevens, a citizen of the United States, started off some months ago to cycle round the world. We do not know where Mr. Stevens is now. He may be hob-nobbing with the Grand Llama, or riding full butt against the great wall of China; he may be in prison, or he may be crucified or decapitated. All we know is that he was last heard of in Teheran, where he was "keeping very dark." And for this good reason. The Persians have a wholesome horror of these daring Christians. There was a French photographer the other day in Persia, who had the misfortune to be captured by the Turkmans. It was a case of ransom or "something lingering" like boiling oil or melted lead. The French minister threatened his worst, if the Shah did not do his best. So the Shah smiled a smile of resignation and ransomed the gallic photographer at many times his weight in silver. It is the recollection of this story which causes the uncertainty of Mr. Stevens's position in Persia. The Shah doesn't want to do a similar purchase in American citizens, and he may find it more convenient to clap that enterprising cyclist into prison than to let him run the risk of being captured, and ransomed at the Shah's expense.

expense. ————— * —————
 "Far Colonies"—which is now the accepted name for the "Far East" most

CLUBNEWS

Club news from around the country

THE PRACTICAL PHOTOGRAPHIC GROUP

The group is holding an exhibition at Blackfen Library until 21 May. The library can be found at 7-9 Blackfen Parade, Blackfen Road, Sidcup, Kent DA15 9LU. To contact the group call 01322 438 038.

BRIGHTON & HOVE CAMERA CLUB

Ten photographers exhibit their work at the club until August. The show takes place at The Old Market, Upper Market Street, Hove, East Sussex. Visit www.bhcc-online.org.

LEICESTER & LEICESTERSHIRE PHOTOGRAPHIC SOCIETY

The society, which celebrates its 125th anniversary this year, will host an exhibition from 2 July-5 September. The show takes place at the New Walk Museum & Art Gallery, 53 New Walk, Leicester LE1 7EA. Call 0116 225 4900 or visit www.landips.org.uk.

SNAP SHOTS

● The UK photo industry is gearing up for a 40-mile overnight trek along the South Downs Way to raise money for charity. PhotoPlod will take place on 4-5 June in aid of the charity Action Medical Research. Donning head torches, teams will compete against each other in the annual event, versions of which are also set to take place in Northern Ireland, the Cotswolds and the Scottish Borders. For details and dates visit www.action.org.uk/plod.

● The final versions of Adobe Lightroom 2.7, Camera Raw 5.7 and DNG Converter 5.7 are available for download at www.adobe.com. The updates include raw-file support for such cameras as the Canon EOS 550D, Panasonic Lumix DMC-G2, Sony Alpha 450 and Olympus Pen F-P11.



Do you have a story?

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US photographer 'natural' winner FUNNY FEET WIN RENAISSANCE PRIZE

A PHOTOGRAPHER has walked away with a £3,000 cash prize for a 'nudes in nature' image, entitled 'Funny Feet'.

Karin Rosenthal, a fine-art photographer from Boston, USA, beat more than 3,700 entries in the Renaissance Photography Prize, a competition that raises funds for a breast cancer charity.

'Since I began photographing nudes in nature in 1975, I've used reflections to abstract the human figure,' said Karin. 'In submitting, I had no shortage of images to choose from. I am truly honoured to receive this award and gratified to have participated in an event that supports Breast Cancer Care.'

The Renaissance contest was the brainchild of Fiona Gifford, an amateur photographer who has recovered from breast cancer after being diagnosed in 2006.

The annual competition has raised close to £100,000 for the Lavender Trust at Breast Cancer Care since it was launched a few years ago.

Judges, who included renowned photographers Eamonn McCabe and Charlie Waite, shortlisted 80 photographs for an exhibition, prints from which were sold to raise cash for the charity.



12.1-megapixel compact revealed

PENTAX DEBUTS OPTIO M90

PENTAX is set to launch the Optio M90, a 12.1-million-pixel digital compact with a 28mm equivalent wideangle zoom lens.

Due out in mid-May, priced around £120, the M90's lens delivers the 35mm equivalent of a 28-140mm lens.

Features include an Auto-



Panorama mode that allows images to be stitched together.

Also on board is a 2.7in (230,000-dot) LCD screen, face recognition, blink detection and smile capture functions.

The Optio M90 will be available in two colours: burgundy red and black.

AP understands that first samples of the new camera, due to be delivered to UK journalists, were delayed by the ash cloud from the Icelandic volcano that caused transport chaos late last month.

Market for digital cameras set to slow

DIGITAL APPROACHES 'SATURATION'

DEMAND for digital cameras is approaching saturation point, Nikon's newly elected president has said.

The comments were made by Makoto Kimura, who has been promoted to Nikon Corporation president from his role as head of Nikon's Imaging Company.

'Growth for existing digital camera products will inevitably slow and they are set to move into a phase of

saturation,' Kimura told reporters at a news conference in Tokyo.

He indicated that Nikon would not enjoy the same stable growth over the next ten years as it has the previous decade.

'I intend to keep dialogue open for everyone to decide what we should do to achieve further growth despite this trend,' Reuters quoted him as saying.

Kimura will take up his new job in June.

A great story is in the detail.

Tell your story in spectacular resolution on the new 18MP Canon EOS 550D. Full high definition 1080p video with total manual control means that every element of your story, still or moving, is captured in stunning detail.

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550D**

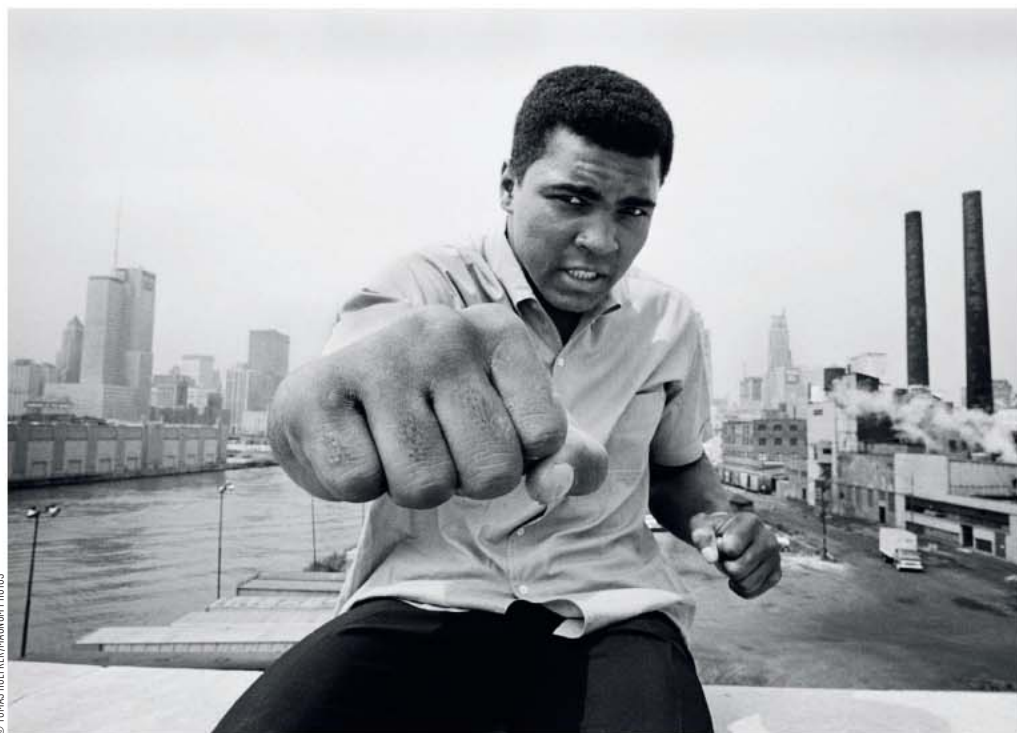
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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



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EXHIBITION

Faces of our Times

Iconic portraits of powerful and influential figures of the last 60 years

Until 29 May. Atlas Gallery, 49 Dorset Street, London W1U 4TN. Tel: 0207 224 4192. Website: www.atlasgallery.com. Admission free

LONDON'S Atlas Gallery is hosting a landmark collection of rare and iconic portraits by some of the most revered names in photography, including Mario Testino, Eve Arnold, René Burri, Nadav Kander and Terry O'Neill to name just a few. Works on display, such as Alberto Korda's Che Guevara, Philippe Halsman's Alfred Hitchcock, Kander's Obama and Ernst Haas's Albert Einstein (see right), were chosen not only for the influence of the subject but also for the iconic nature of the image.

Spanning decades of photography, politics, entertainment and the arts, this is an exhibition of incredible scope and guarantees there will be something in it for everyone. This is a chance to see some of history's most iconic images.

© ERNST HAAS NEW YORK CITY, 1945



www.tommackie.com



YOU KNOW him as AP's architectural expert in *Photo Insight*, but Tom Mackie is much, much

more. The American expat is also well known for his landscape and travel work, and he is quite an accomplished nature photographer. After much scanning and fine-tuning, Mackie has just launched a new website making his extensive archives available to the public. Neatly categorised in galleries of specific themes, the site is quick to load and easy to navigate. Each gallery can be re-arranged according to horizontal, vertical, panoramic or square-format images. If you thought you knew the real Tom Mackie from reading his column in AP, think again.



BOOK

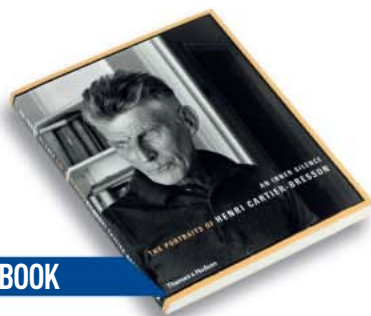
Palm Springs 1960

Robert Doisneau

Flammarion, hardback, 156 pages, £22.50, ISBN 978-2-08-030129-1



WE GO from one late great French master to another this week, with this new collection from Robert Doisneau's archive. Unlike Cartier-Bresson's portraits above, this is Doisneau as you probably haven't seen him.



BOOK

An Inner Silence

The Portraits of Henri Cartier-Bresson

Thames & Hudson, paperback, 160 pages, £18.95, ISBN 978-0-500-288757



THAMES & HUDSON continues its Cartier-Bresson season with another release of spellbinding images from the master's archive. This, a collection of his portraits, brings together some of the notable figures Cartier-Bresson photographed over his



© 2014 HENRI CARTIER-BRESSON

many years, such as Martin Luther King, the Dalai Lama, Edith Piaf (above), Truman Capote (below), Picasso and Marilyn Monroe.

In AP 8 May, we reviewed a compilation of Cartier-Bresson's work, but this volume was perhaps even more enjoyable. One gets from his images a real sense of curiosity about the human spirit. His positioning and framing of subjects, seems to translate his subjects' personalities into his images. A lot of contemporary portraiture seems to rely on stolid figures, some of which is very good, but what you get from Cartier-Bresson's portraits is more personal.



© 2014 HENRI CARTIER-BRESSON

However, this isn't entirely a good thing.

Doisneau is known for his black & white Parisian street scenes, and this collection of 100 previously unpublished colour images sees the photographer far away from that comfort zone. Taken during a 1960 commission by *Fortune* magazine to capture the essence of what was then a new celebrity oasis in the middle of the Californian desert, Doisneau's hob-nobbing at parties and golf courses feels a little soulless. Then again, perhaps this is the essence of celebrity culture he was trying to show – although *Fortune* hardly seems the sort of title to agree with this conclusion.

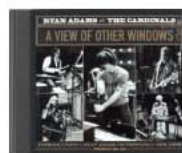
While it's fascinating to see Doisneau's images in colour, the novelty wears off after so many portraits of a socialite with a drink in her hand. There are some great photographs in here, but if we're being honest, no one would pay much attention to this collection were it not from the archive of Robert Doisneau.



© ROBERT DOISNEAU

CONDENSED READING

A round-up of the latest photography books on the market



● THREE SONGS, NO FLASH

By Loe Beerens, £18.99 Perhaps the most authoritative guide to performance photography we've seen, Beerens explains the finer points of low light, getting into position and even how much of the guitar neck should be included in your frame. What's more, the pictures are fantastic. A must-have for any aspiring gig photographer. ● **RYAN ADAMS & THE CARDINALS**

A View of Other Windows, Images by Neal Casal, £15.99 You don't need to be a fan of Ryan Adams to enjoy this collection of backstage images taken by Casal, his lead guitarist. Casal's series of 200 b&w images is a fine example of well-observed storytelling and careful compositions. This photo diary of a band reveals the exhaustion, loneliness and vices of a life on the road, as well as the pure joy of it all. ● **GREAT GARDENS OF AMERICA**

Images by Andrea Jones, £40 Jones, a winner in this year's International Garden Photographer of the Year competition, takes us on a visual tour of 25 of America's top gardens. Perhaps these gardens are stunning in person, but there isn't much that's special about these pictures. Skies are sometimes overblown, and images are often flat and lack punch. ● **SHANGHAI RIGHT NOW**

By Kim Laughton, £15 China has been flavour of the month since the 2008 Olympics, but this is perhaps the first book to look at the nation warts and all. This eclectic mix of photographs takes us to Shanghai's city centre, parks and nightclubs, residential district and to the hidden alleys of skid row. Creative and technically superb, Laughton has made a powerful portrait of a city everyone wants to know about.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FINE-ART PHOTOGRAPHER

I recently visited Brighton in East Sussex for a meeting, and with a few minutes to spare went to photograph a nightclub with a regularly updated exterior (see picture below). As I approached I noticed a wall with graffiti and took a quick shot of it, before doing the same with the nightclub. I was walking around some parked cars to get a better view when I noticed a Police Community Support Officer watching me. Immediately, I started to feel guilty, so to defuse any unpleasantness I smiled and approached her.

'Are you photographing the graffiti?' she asked.

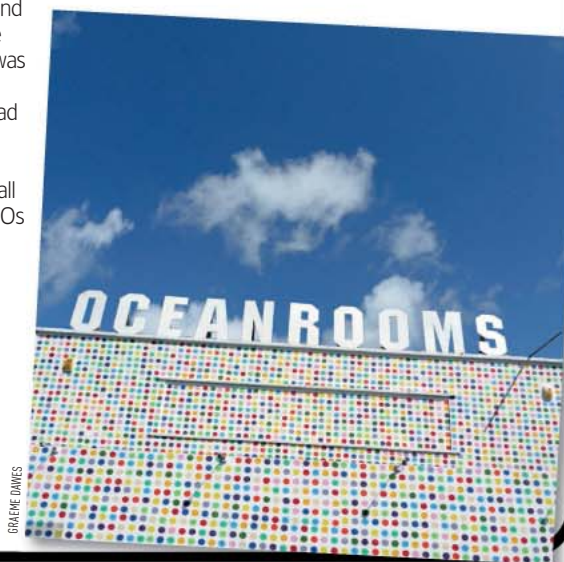
'Yes,' I replied, 'but I've really come to photograph this building. Is there a problem?'

'Oh no,' she smiled, 'I was just going to tell you that there's a load of new graffiti round the corner you might like to photograph!'

My wife saw me in conversation with the PCSO and, fearing the worst, came over to support me and if necessary calm me down, but since this was clearly unnecessary she and the PCSO had a pleasant chat while I finished taking my pictures. Clearly, not all encounters with PCSOs end in a Section 44 search!

Graeme Dawes,
East Sussex

I wonder if the graffiti was hers! – Damien Demolder, Editor



GRAEME DAWES

A GROSS DECEPTION

David Clapp's *Photo insight* article in AP 1 May reflects badly on photographers. First, the dishonesty of the ex-husband in telling his wife that he spent 90% less than he did – something I imagine that many people do to lesser extents, and second, David's perpetuation of the deception. While the initial lie wasn't his, he continued it. Ignorance may be bliss, but two grand in the back pocket might have soothed the seller, and David would have had a clear conscience and been forced to save up like everybody else.

Paul Kellaway, London E1

FLASHY OPTIONS

I enjoyed reading the comparison test of £500 DSLRs by Richard Sibley in AP 1 May, which was very interesting and informative. On the last page, Richard states, 'With the AF systems of the Sony Alpha 500 and Olympus E-620 being more fidgety in low-light conditions, their AF assist illumination features are much needed. However, while the Canon EOS 500D has an option to disable the flash from firing, even when it is popped up, this option is lacking in the Alpha 500 and E-620. This means you must either accept that the flash will fire during the exposure, or use the AF illuminator, then pop the flash down and lock focus before pressing the shutter.'

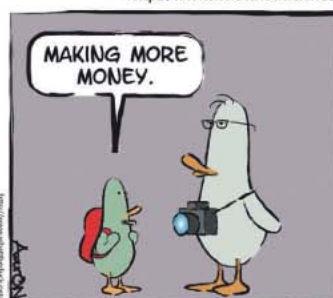
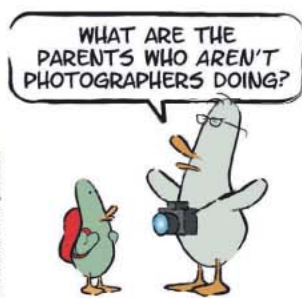
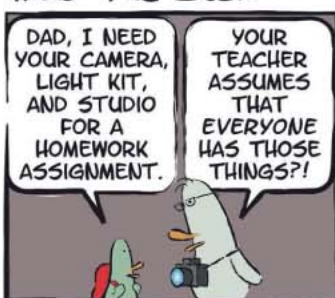
Having to fiddle like this is very inconvenient and could give somebody considering the purchase of one of these models justifiable pause, but as the owner of an Olympus E-620 I was also surprised by this statement, since in my experience all Olympus DSLRs and Pen models tend to be among the most user-configurable cameras on sale. It therefore seemed uncharacteristic for an Olympus model to have such an oversight in functionality.

I checked my own E-620 and am happy to report that it in fact *does* have the ability to cancel the flash firing when it is raised – if the flash pop-up button is pressed after the flash has popped up, the flash options immediately appear on the LCD monitor, one of which is to suppress the firing of the flash (these options can also be accessed via the E-620's on-screen control panel, or via its menu system). The setting made will be remembered, and results in the ability to fire the AF illuminator without then going on to fire the flash. The deeper menu system of the E-620 also offers many additional options, such as the ability to do the reverse of this – disable the AF illuminator but still use the flash – as well as the option to disable the automatic pop-up of the flash in scene modes, so it is very thorough.

Helen Smith, Nottingham

Many thanks, Helen, and apologies to any readers this may have confused. Turning the flash off while making sure that the AF illuminator setting is still set to 'On' in the custom menu does indeed prevent the flash from firing in this situation – **Richard Sibley, technical writer**

What The Duck



<http://www.whattheduck.net/>

LIFE IN THE OLD DOGS YET!

As an inveterate user of lenses intended for other cameras on both 35mm film and DSLR cameras, I was delighted to see your supplement encouraging their wider use (*Guide to second-hand lenses*, free with AP 24 April). It was especially refreshing to see your suggestion that users embrace their quirks and 'imperfections' as positives – the modern obsession with sharpness above all other optical qualities I find particularly frustrating!

However, I would like to make a couple of points. While I entirely agree that oil or grease on an automatic diaphragm is a definite no-no, in the case of preset and manual diaphragm lenses a modicum of lubricant is quite acceptable. Indeed, from my experience of stripping down and reassembling many hundreds of lenses, some lubricant is essential if the diaphragm is to work without damage, particularly where a considerable number of blades are used. Early diaphragms (from before the mid-1960s) did not have the benefit of the friction-free coatings with which many more modern diaphragm blades are treated.

Also, Tamron Adaptall mounts have been placed in the same category as the simpler T-mounts (T-2 being the most common), but this is not the case, with the T-2 having a simple M42 inner thread (different pitch to the M42 lens mount), which is screwed onto the lens in use. The outer mount is then machined with anything from M42 thread to most variations of camera bayonet, and is primarily for use with preset and manual lenses of many and various makes (although there are auto-diaphragm T-2 mounts just to add to the fun). The Tamron Adaptall-II is far more sophisticated, and will *only* fit suitable Tamron Adaptall-II lenses.

Finally, you recommend using the packaging that comes with each lens as the ideal item in which to post a lens. From painful experience, I can say that this packaging is in fact *not* suitable unless bolstered with bubble-wrap/polystyrene chips and a decent twin-walled cardboard box. Having posted and bought lenses from all around the world, there is nothing worse than finding a fine piece of optical equipment ruined in transit.

Again, thanks for the supplement. It's always good to see life in old dogs being encouraged – and I am not just talking about lenses!

Mike Martin, South Yorkshire

I don't think we suggested that T-mounts and Tamron Adaptall are the same, it just seemed sensible to group them together. There are plenty of old dogs with life in them; you just have to take them out of the kennels occasionally – Damien Demolder, Editor

A LESSON LEARNED

Larissa Turner's lovely shot (*Appraisal*, AP 1 May) was marred, according to Damien Demolder, by her oversharpening the image. When I bought my first digital camera, a Fujifilm FinePix S5600, I habitually set it to maximum sharpening as, being new to digital imaging, it seemed like the smartest thing to do. Can a photograph ever be too sharp? Well, yes, it can.

Also during my digital novice days, I read an article about sharpening in Photoshop. It advised an 'average' Unsharp Mask Amount of 75%, so I rather stupidly applied this to every image I took. Looking at those shots four years later, they look absolutely awful.

There are many digital imaging faults that can be remedied in Photoshop, but in-camera oversharpening is not one of them – it's there for keeps. Nowadays, when using my DSLR, I keep sharpness to a minimum. A lesson learned indeed!

Samantha Johnson, Tyne and Wear

Indeed. A sharp eye is required to keep those settings in check – Damien Demolder, Editor

DOING IT FOR YEARS

I noticed that in his *Backchat* column in AP 1 May, Melvyn Dover complains about the lack of a printer that can offer Exif data on the reverse of his prints. My suggestion to him is to use Photobox (www.photobox.co.uk), as it has been printing the date and time from the Exif information on the rear

of every print for years. The company also offers an excellent next-day service, which is usually quick enough for most needs.

David Walker, via email

AN ABSOLUTE PLEASURE

The lighting was soft, the wind was low and the cherry blossom was at its very best, which I knew would not last long. Kitted out with a couple of macro lenses, a sturdy tripod and the magnificent Nikon D3S, I drove to a curved private road, which was full of pink and white cherry trees planted along the grass verges. I was pretty sure that each homeowner had planted the trees outside each house.

Sure enough, after half an hour's intense photography, the owner appeared and I was greeted with, 'To what do we owe all this attention?' I chatted to him about the joys of photographing his beautiful trees in such pleasant conditions and that I hoped he did not mind, and in response he produced his business card and asked if I would email some of my shots to him, to which I agreed.

Later, having changed lenses and still engrossed in close-ups and trying to line up the best out-of-focus backgrounds, he reappeared and was surprised to find me still hard at work, commenting that he should really have offered me a cup of tea. It was a pleasant encounter all round, and what a contrast to the months of reports about street photographers being stopped and searched by the police.

John Cumberland, via email

BACK CHAT

AP reader Chris Derricott is sick of compromising when it comes to photographic equipment

THE DIGITAL camera has democratised our hobby so anybody can now take pictures. Back in the 1950s when I started taking photos, today's cameras would have seemed like science fiction. Who could have dreamed of autofocus, auto-exposure, auto-scene recognition and face detection, auto-everything? My old Leica II focused with a coupled rangefinder, and exposure was set with a Weston Master; burst speed was determined by how fast you could turn the wheel to wind the film. So why are all digital cameras still a compromise? Why is the technology still not capable of giving us one camera that can cope with everything? Many of you will say that it can, but I disagree.

My first digital camera was an Olympus with a 10x zoom range of 3.9–39mm. This meant that depth of field was wonderful, particularly when shooting macro, and the lens-to-sensor distance was so small that the lens diameter was a fraction of the old 35mm, making it easier and cheaper to produce a lens with high resolution. At two million pixels it was, of course, difficult to use this resolution to make cropped A4 prints.

I moved on to a Nikon P8800 'bridge' compact with eight million pixels. This had a larger sensor, so did not suffer from having too many pixels crammed into a small space with all the inherent problems that brings. It also meant the lens had a longer focal length to produce the same 35mm equivalent. It took raw images, but a short burst at 3fps locked the camera for about 40 seconds while the images were written. The old Leica winding knob was therefore faster!

I now have a Sony Alpha 380 and, with 14.5 million pixels. We are getting nearer to that theoretical resolution of 35mm film. This *should be* the camera to take advantage of the digital revolution. Don't get me wrong, it is a great camera, with vibration reduction in the body and many useful features. Yet it is still a compromise. All those pixels on an APS-C-sized sensor make for high noise levels that would make the old Kodak Tri X film look as smooth as a baby's bottom. The kit lens, though decent for the price, is not a patch on the Olympus or Nikon compacts – or even the old Leica 3.5 Elmar. I am back to carrying three lenses to cover the zoom range, and I have resorted to close-up optics for macro since I can't afford a macro lens.

I know I can do a lot more than I used to with black & white film in a wet darkroom, and maybe I am moaning too much. I also know that I could get a one-camera-fits-all solution, by the simple expedient of spending about £10,000 on a full-frame DSLR, a quiver full of lenses and a Sherpa to carry the kit around for me, but why can't the boffins produce an affordable digital camera that does not have to be a compromise?

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Andy Rouse@AP

Thoughts from a wildlife photographer's world



THE BULLFINCH

(*Pyrrhula pyrrhula*) is a medium to large-sized finch that is round in shape with a robust

bill. The male is instantly recognisable with its bright pinkish-red breast and cheeks, grey back, black cap and tail, and bright white rump. The female has more brown colouring than the male, lacking the red front and grey back.

These birds can be seen in woodlands, hedgerows and orchards. They are voracious feeders of the buds of various trees in spring and their habit of destroying fruit-tree buds means they are not universally popular. They feed mainly on seeds (with black sunflower being a particular favourite) and buds.

Bullfinches generally remain in the same area throughout their lives, although they may move away from breeding sites during the winter in order to exploit feeding opportunities elsewhere.

There are estimated to be around 166,000 breeding pairs in Britain. They breed from April until September, have four or five eggs and can produce up to three broods.



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate

conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy moves from charging silverback to Billy bullfinch

THE CHALLENGE OF NATIVE SPECIES



STOP the press! It's headline news. Andy Rouse, big-animal photographer, rubber-crocodile wrestler, photographs a bird in white

blossom. Yes, I know it's unbelievable, but it is true. I have started to give up the travelling lifestyle and work more with the native species close to my Cardiff home. Change comes to us all and before you ask, no I am not pregnant!

Over the past few months I have been working with a local photographer called Welshie James on some feeding sites for common birds. I have done this sporadically throughout my whole career, with limited success, but have never had a good run at it. Travelling always got in the way. Last year, for example, I found an awesome great crested grebe nest the day before I was due to be away for four weeks – argh! So now I am at home more I can work on my local species in a relaxed way and over time.

One local feeding site has been going now for five months and is starting to pay dividends. I can pop down there at any time, do a bit of creative perch arranging, and get new imagery. The wags among you may think that I will get bored because, after all, how can photographing a blue tit or a nuthatch compare to a charging silverback? Yet how can you be bored with these tricky, fun little guys? Photographically it is challenging as they never sit still, but the real key here is to take a long-term project view. I always watch with a heavy heart those photographers who take one image here and another there, without taking the chance to get to know a site and a species. All you end up doing is taking record shots.

The shot that you see here is more than just a one-off point and hope – it came from experience and knowledge of the feeding site and the behaviour of its little visitors. I know the light direction and angle like it was my back garden and I know all the favourite perches. Enter Billy bullfinch.

I have many portraits of him in all his magnificence, but recently I have been looking for something extra. To create this

shot I simply placed some blossom in front of a favoured perch, added a few sunflower hearts, and Billy's big stomach did the rest. I shot through the blossom with my 200–400mm lens and used an aperture of f/4 to blur everything. I slightly misjudged the position of the perch and the blossom to crop into the tail, but I think actually it gives the image a more balanced ethereal effect.

Of course, a lot of you will wonder why I just didn't take two pictures and sandwich them together in Photoshop. For me, wildlife photography is all about getting the shot and this is where the fun is, pitting my wits against Billy bullfinch and his merry band of chirping friends. Sometimes they win and sometimes it's a draw, but it is always fun, is in the great outdoors and the feeling I get when I nail a winner is the same as anywhere in the world. So thanks, Billy. It's been a fun few months. See you next winter. **AP**



© ANDY ROUSE

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PHOTO INSIGHT



TOM MACKIE

As an internationally respected architectural photographer, Tom brings a wealth of experience to AP

Tom Mackie explains how he wrestled with crossover light and a narrow window of time to capture this dramatic Seattle skyline

THIS is a particularly well-known view in Seattle, Washington, and I was keen to get a night shot of the scene. The tower is called the Space Needle. Standing at more than 600 feet (182 metres) tall, it has become a symbolic landmark not only in Seattle but also in north-west America.

I took this shot from a park that overlooks the city. It's a great location because at certain times of the year you can see Mount Rainier, or Mount Tahoma as it is also known, in the distance (see panoramic shot below).

People often ask me why I take pictures of a scene that has been photographed so many times. The answer is because it is an iconic image that people want to buy. In any iconic location, whether it's a city or a landscape, there are always one or two classic images – and those are the photographs you have to get. You can be creative with your shots, but the classic viewpoint will always sell.

When I'm shooting images to sell, there are a number of editorial considerations I make. For example, I shot this image so it could be used as a magazine cover. I deliberately included the trees in the foreground and a large amount of sky

above to allow designers to overlay text. Thinking about your composition in this way and accepting this element of 'shooting to order' is the reality of photography as a business. You have to think in terms of who the end user is going to be.

The only way you can make a popular view look different is by shooting in different lighting conditions. I took this shot early in the evening, as I wanted to capture the very last remnants of light on the buildings. As the dying light falls across the buildings it casts a warm glow, which makes them sparkle and come alive. These are mirrored buildings, so they reflect the sunset in the sky. I set up my Canon EOS 5D Mark II camera with a Canon 70-200mm f/2.8 lens on a tripod and adjusted the angle to maximise the light that was reflecting from the buildings.

When the sun goes too far below the horizon, you lose the light and the moment has gone. There is only a short window of time before the light disappears so you can't waste a moment.

With a shot like this the shooting angle is crucial. You have to know where to position your camera to catch the light as it moves across the scene. These buildings face north

and the sun is setting to my right, which is the west. I took this in mid-summer, but if I had shot this in winter the sun would have set lower in the sky and further to the south, which would have affected the way the light fell on the buildings – they wouldn't have reflected the light as strongly.

The lighting here is mixed – there are the artificial lights of the buildings and the warm afterglow of the sunset. I find matrix metering most useful in these conditions because it takes readings from a number of points to create an average meter reading. The white balance settings on most modern DSLR cameras handle mixed lighting brilliantly. Unlike with film where you have to use filters to remove incandescent, tungsten or fluorescent light, depending on the look of the shot, with digital imaging there is no need to do this.

I shoot in raw and adjust the colour balance afterwards, so if I adjust the white balance while shooting it is for reference only. If you are shooting JPEGs, adjusting the white balance during shooting will affect the look of your final image. I wanted a very warm, clean look to the skyline and a contrast between the golden glow of the light on the buildings and the cold, crisp sky.

My exposure was approximately 1/2sec at f/10. I used this aperture because it is the optimum for this lens. The lens has image stabilisation, so to avoid blur it needs to be switched off when using a tripod.

I had photographed this scene before, but with skyline images you have to keep shooting them. As new buildings spring up, the shape of the skyline changes, and when you're shooting for stock you need up-to-date shots of key locations. No one is going to buy an outdated city skyline shot. **AP**

Tom Mackie was talking to Gemma Padley

To see more images by Tom visit www.tommackie.com

TALKING TECHNIQUE



I photographed the same scene in different formats so the images could be used in several different ways. For this stitched panoramic I ordered my composition so the tower would be in the centre. I wanted to draw the viewer's attention directly to the main subject of the skyline. The composition curves up in the middle, which creates a sense of dynamism – the skyline is not static. Each building contributes to the step-like movement either side of the tower, leading the eye to the subject.

When working in crossover light, you have to work fast and it is especially high pressure when you're trying

to shoot five or seven images for a stitched panoramic. There were approximately five exposures in this composite image. You have to make sure the exposure is the same for each shot to be able to stitch them together seamlessly.

I found a position where I could capture all the shots I needed and set up my camera beforehand. I made sure my tripod was level, then straightened the camera on the tripod and adjusted the focal length. If your camera and tripod aren't level, your horizons will be off balance, making it difficult to stitch the shots together evenly, while if your focal length is too wide you may get a

'bow-tie' effect. This is where the image is pulled in at the centre causing it to be distorted. The central subject becomes smaller and is 'lost' in the composition. I try to shoot at a focal length of 50mm or longer to avoid this.

I panned the camera to work out the shots I would need, checking the spirit level and making sure the shots overlapped by at least 50 per cent. I used manual focus to make sure my focus was spot on in each shot. If I'm working in aperture priority I'll use exposure compensation, dialling the exposure back to my initial reading to keep it consistent.

BOTH PICTURES © TOM MACKIE



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Create a monotone image

Chris Gatcum explains how a little TLC can transform a flat, lifeless picture into a glorious monotone image

THE MAIN point of *Last Resort* is simple, but perhaps worth reiterating. It doesn't matter how proficient you are as a photographer, things can – and will – go awry on occasion, and sometimes, image editing can be your only recourse when it comes to 'rescuing' a picture. However, this isn't just about trying to transform a sow's ear into a silk purse, or adopting an 'I'll sort it out in Photoshop' approach to photography – it's more than that. It's about taking images that might otherwise only receive a cursory glance before being consigned to your computer's trash and erased from history, and realising their potential. This could be through something as simple as correcting a wayward exposure

or colour bias, or it may be a more involved process that involves adding (and removing) elements to create an exciting image from something more mundane.

At a base level, the picture I'm starting with here is awful. I could – and arguably, should – have done more when I took it, but for whatever reason, I didn't. My lack of effort has quite rightly rewarded me with a poorly exposed shot, taken in uninspiring conditions on a pretty miserable (weather-wise) trip to the New Forest. Yet, for all its deficiencies, it still made it onto my hard drive, and I'm glad that I didn't simply delete it on sight. It may not be a work of art, but it's certainly not a lame duck – all it needs a little TLC with Photoshop.

Before



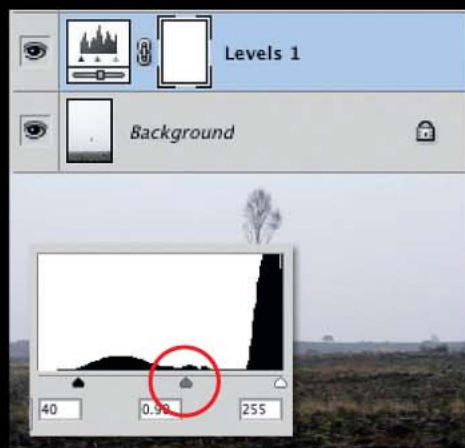
SOFTWARE USED Adobe Photoshop CS4

SKILL LEVEL 

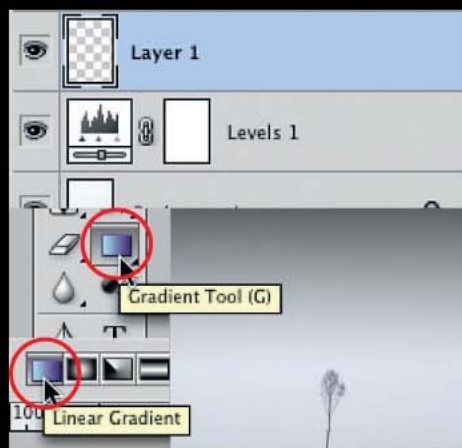
TIME TO COMPLETE  30 minutes

SYSTEM REQUIREMENTS Windows or Mac

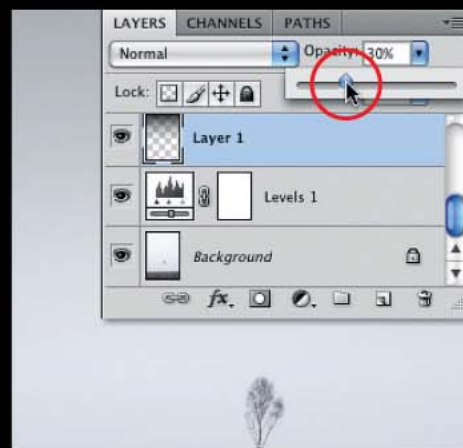




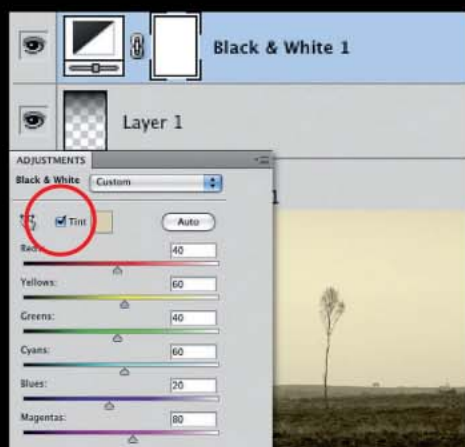
1 The exposure is clearly 'wrong', and despite the large blank sky the foreground is overexposed rather than underexposed, which I would have expected. To rectify this, a Levels adjustment layer is added (Layer>New Adjustment Layer>Levels). The black (shadows) slider has been moved to the right, and the grey (gamma) slider also slid to the right to darken the shadows and overall exposure respectively.



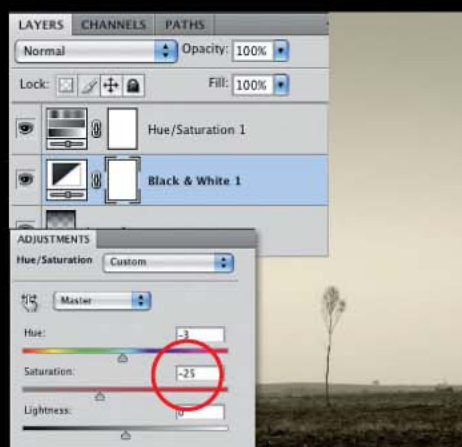
2 The next area to need attention is the sky; although I want to keep it as a featureless background, darkening the upper area will help draw attention to the tree. This is achieved by creating a new layer (Layer>New>Layer) and selecting the Gradient tool. Setting the foreground colour to black, the Linear Gradient is chosen from the tool options at the top of the screen and the gradient type set to Foreground to Transparent. Clicking at the top of the image and holding down the Shift key while 'drawing' a line down to the treetop creates a vertical black-to-transparent gradient.



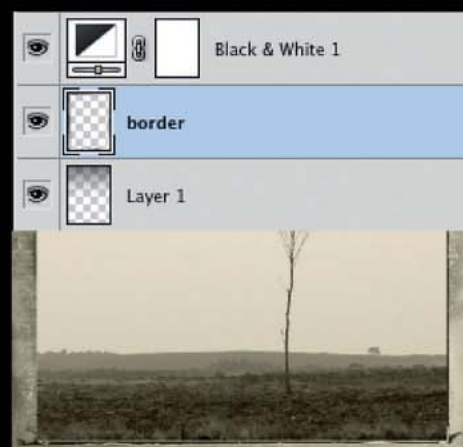
3 The gradient is far too obvious, so the layer opacity is reduced to make it less overpowering. In this instance, setting the Opacity to 30% creates the desired darkening effect to the top of the frame, without allowing the gradient to be overly dark.



4 With the basic exposure now 'fixed', it's time to give the image its monotone appearance. Again, this is a job for an adjustment layer – in this case, a Black & White adjustment. Clicking the Tint box in the Adjustments dialogue removes the colour from the image while simultaneously adding an overall tone. Clicking the Tint colour box allows you to specify the colour using a colour picker – here, I went for a dark straw colour.



5 Although the tint is roughly the colour I'm after, it's unlikely to be 'perfect' straight off, and adding a Hue/Saturation adjustment layer provides an additional level of non-destructive control. Reducing the Saturation to -25 takes some of the intensity out of the colour, while moving the Hue slider to -3 has subtly warmed it.



6 The next step is optional, but I like film-style borders with certain images and this is one of them. The border is from Kubota's 'Sloppy Borders' collection (www.kubotaimagetools.com). These are supplied as TIFF files with the central image area already removed, so a copy and paste procedure adds the border to the image where it can then be resized to frame – and in this case, crop – the picture. Dragging the border layer above the sky gradient in the Layers palette means the toning effects above are also applied to the border, harmonising the overall colour.



7 The image is almost finished, but first I want to darken the edges in the foreground and lighten the area at the foot of the tree to help draw attention to it. Duplicating the Background layer gives me a layer to work on, and then it's a case of using the Dodge and Burn tools to work on the image as you would in a traditional darkroom. Setting the Exposure for these tools to 2% allows the effects to be added incrementally and subtly, but you can easily reduce the Opacity of the layer if you overdo it.

Forests



Brave new world

After 25 years as a professional landscape and travel photographer, **David Noton** decided to set himself a series of new challenges by photographing ten locations on a whirlwind tour of the world. He talks to **Jeff Meyer**

A detail of an African elephant's face and eye, Kruger National Park, South Africa



Portrait of a girl near Vang Vieng, Laos. David calls this shot his *Mona Lisa*

'Every day that I went out I was trying to make the most of what was available'

TWO YEARS ago, David Noton was riding high. Arguably one of Britain's most popular photographers, his first book, *Waiting for the Light*, was a best seller, his workshops were fully booked and he'd just concluded a well-received exhibition at London's Oxo Gallery. 'It was sort of a defining moment for me,' he recalls. 'But I couldn't stop wondering where I should go from here.'

The problem for many photographers, he says, is how you keep evolving. Every photographer has goals, but keeping that list fresh and challenging can be, well, quite a challenge. Ultimately, David decided that this idea of testing himself would be the core message of his next book, *Full Frame*, due out in October from David & Charles.

Many photographers will dip into their archives to meet tight publishing deadlines, but David decided that if his book were to be about challenging oneself as a photographer, he should walk the walk. He planned to visit ten locations around the world, each of which he feels illustrates an important aspect of photography. Some of these places he had been to before, but he would take brand-new pictures this time and he would do it all in 18 months.

With an average of one month spent in each location, it was indeed a challenge. The itinerary was far and wide: South Africa, Bali, Bolivia, France (Provence), Italy (Umbria), England (Dorset), Wales (Snowdonia), the Canadian Rockies, Laos and Morocco. Each location required thorough research and planning, but part of the essence of this project, he says, was adaptability.

'Laos, in particular, was all about being flexible,' he says. 'The conditions there were

terrible. The light had been burning the landscape. It was hot and hazy; you couldn't see further than a few hundred metres.

'In the past I would have given up because it was awful light for landscape photography. This time, though, I used that soft, hazy light to shoot a series of portraits with super-fast lenses and wide-open apertures. I used the light to my advantage, and it gave my pictures from this trip a very distinctive, warm feel. They work quite well as a set because of this. Every day that I went out I was trying to make the most of what was available.

Dawn in a lavender field near Sault, the Vaucluse, Provence, France

The lesson here is that you can let poor conditions dissuade you, or you can try to turn adversity into an advantage.'

David is most proud of an image he calls his *Mona Lisa* from this trip (see above). Using a 24mm f/1.4 (one of his arsenal of fast lenses for this trip, with the other being an 85mm f/1.2), he shot wide open to separate the young girl from the hills behind her. 'That hazy directional light was perfect for her face,' he says, 'and by using that wideangle aspect for portraiture I was able to give the picture a real sense of place.'



Before he even touches his camera, David thinks extensively about the perspective he wants. Our tendency, he says, is to put a zoom on a camera and start moving in and out to find the right focal length, but in doing so you often lose sight of the image as a whole. Through the viewfinder you are looking mostly at your subject. David recommends first studying the scene with your eyes. Look at all the elements in the scene. Do you want a wideangle perspective that emphasises the foreground, as David has opted for with the young Laotian girl? Or do you want to go with a longer lens and emphasise the true scale of things, such as the towering size of the mountains in the distance? 'Taking pictures is all about arranging shapes within your frame and putting the elements in perfect harmony,' he says.

Understanding the importance of having balance in your compositions is perhaps the main difference between an amateur and a professional, David says. Hence, this was the theme of his French sojourn.

'I went to Provence to shoot the lavender fields, and when I first arrived I was blown away by the colour and started shooting everything,' he recalls. 'Yet after spending some time in the area I realised there are better fields and better backdrops. I've learned in my 25 years in the game that you'll get a better picture the more you work a scene and try to build upon a composition. Early in my career I would take a picture on the strength of the subject and quickly move on to find something better down the road. I find now that I am travelling less, yet seeing more than I did in the beginning because I'm spending more time with one location.'

'The difference between an amateur and a professional is that often when you have a strong scene the amateur will take a picture knowing that the strength of the subject makes it a good image. The professional will see the strong subject matter as well, but then think about other ways he or she can add impact – do I get low or high, do I add movement, should I come back at a different



ALL PICTURES © DAVID MONTON

Skeins of silk hanging out to dry in the dyer's souk, Marrakech, Morocco

time of day? I did stock photography for 20 years where all I did was tick off landmarks and well-known views. I'm so sick of that. I think there's plenty of scope for us to come up with our own interpretations, and this takes time and patience, and the discipline of using your eyes to try to see beyond your subject. One



POST-PROCESSING

'I'M NOT evangelical about image editing,' says David. Like many, he believes that if it could be done in a wet darkroom, then it's acceptable on the computer. This square in Provence is actually a manual merging of two exposures, he says. The contrast range in this scene was too much to handle and he couldn't use a grad filter because he'd have a line across the buildings. So instead he exposed one frame for the sky and another for the ground and buildings.

'I'm using two exposures to record what's there, and for me this result is an accurate depiction of what happened in this scene,' says David. 'I never alter the colour balance, for instance, and as far as bringing in elements from other pictures, forget it. I think every picture has to have a hardcore root of realism so that the viewer can connect with it and believe what's there. If people believe a picture is a Photoshop product they'll never really connect with it, regardless of how much impact it has. This is my problem with HDR.'

'The key question, of course, is what the photographer considers to be real. Is training a wolf to jump over a fence real? If you ask photojournalists, any form of manipulation would be considered unreal.'



of the biggest pitfalls is including things in the picture that shouldn't be there. Before I click the shutter, I make sure I sweep my eye from corner to corner of the frame looking for anything that doesn't belong. I think photography is often more about what you leave out of a picture.'

Generally, David needs four or five days to 'extract the essence' of a location and try a range of ideas. Sometimes, though, he prefers even longer still. Having a long-term relationship with a location can also drive forward your photography, as in the case of his visit to Umbria. Italy's central mountainous region is an annual stop for David's Chasing the Light roadshow. He knows the topography and he knows the weather. This allowed him to confidently produce a series of images showing Umbria's Piano Grande in seasonal conditions throughout the year (see above).

In more remote places like Bolivia, on the other hand, the knowledge base is more diluted. There are few maps and resources, so David depended heavily on local knowledge. 'You're completely in the hands of your guide and interpreter, and the challenge is to make sure the people you're with understand what it is you need,' he says.

His guides were used to tourists coming through on package trips, so David often had to show them his pictures and explain that if he makes a 12-hour drive through dangerous conditions to get to the locations he wanted to shoot, it would be useless for



Left: Two lionesses resting in the bush, Kruger National Park, South Africa

Above: Monte Vettore and the Piano Grande, Monti Sibillini National Park, Italy

him to get there in the middle of the day. 'I needed to be there before dawn, which becomes a huge logistical exercise,' he says.

Reticent to be pinned down as this or that type of photographer, David's new work is a call to be adventurous with your trips and ideas, but also to keep challenging yourself technically. 'It would be very easy to shoot landscapes, or panoramics, which I'm known for, but I know there is more out there,' he says. 'My trip to South Africa is a perfect example of what I'm trying to do,' he continues. 'I've never photographed wildlife before, and I told myself I would do it while I was there [see left]. When I came back, I felt refreshed. I was buzzing at having done something completely different.'

'Ten years ago I think I was probably easy to pin down as a photographer. That's not a bad thing, as it's good to be known to do something well, but it's fun trying new stuff. It's what photography should be about.' **AP**

To see more of David's images or sign up for his newsletter, visit www.davidnoton.com. To book one of David's workshops in France (Languedoc), the Yorkshire Dales or Dorset's Jurassic Coast, visit www.davidnoton.com/workshops.htm.



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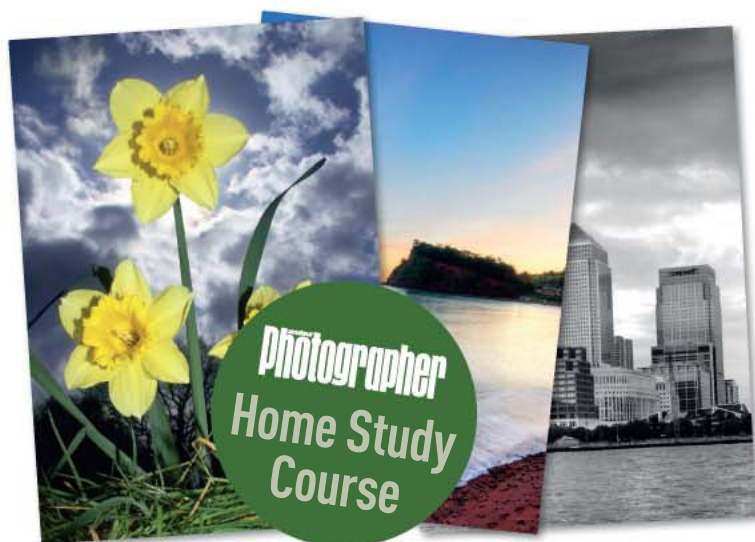
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Garden spider

Barry used a low camera angle and focused on the highlighted area of the spider to emphasise the light as it illuminated its body

Olympus E-1, 50mm, 1/125sec
at f/8, ISO 200

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ReaderSpotlight



Barry Young Wiltshire

Barry, 44, became interested in photography as a teenager. Already a keen artist, he borrowed his parents' Kodak Instamatic 126 camera one day and never looked back. 'My main photographic interests have always been abstract images with bold colours and strong graphic or design elements,' he says. 'I have never wanted to restrict my photography to one field. I prefer to go from one idea to another, happening upon images as I go.' Barry often takes images during his lunch break and says he sees photography as a way to relax. 'I recently started sharing my images on Flickr and have found the constructive criticism helpful,' he adds. To see more of Barry's images visit www.flickr.com/photos/bawy.

Aphids

1 Barry metered with the lens stopped down, opened up to compose his shot and stopped down again to take the picture

Sigma SD10, 50mm, 1/30sec at f/11, ISO 100, tripod, extension tubes, flashgun

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Migrant hawker dragonfly

2 This may have been a grab shot, but Barry has achieved a perfectly focused and well-balanced composition

Olympus E-1, 40-150mm, 1/180sec at f/8, ISO 200

Hazel weevil

3 This insect looks as though it is clinging on for dear life and in Barry's skilfully framed composition it brings character to the scene

Olympus E-1, 50mm, 1/60sec, ISO 200

Hoverfly

4 When choosing an aperture, Barry made sure that the insect was in focus and the background did not intrude

Olympus E-1, 40-150mm, 1/250sec at f/9.5, ISO 200





Keith Towers Isle of Wight

Keith, who is retired, has a passion for cinematography, but started taking his stills photography seriously in the early 1990s. His favourite subjects include candid street photography, especially in black & white, but he also likes photographing landscapes.

Marilyn

1 When Keith spotted this Marilyn Monroe lookalike dummy in a car at a classic car rally, he couldn't resist taking a picture
Canon EOS 5D, 24-105mm, 1/500sec at f/5.6, ISO 200

Women chatting

2 Keith took this image in an ancient part of the Beira Alta district of Portugal, 'a living and breathing place where daily life goes on around the tourist intruder,' he says
Canon EOS 5D, 24-105mm, 1/30sec at f/11, ISO 160

Quayside fishermen

3 Taken in Guernsey, Keith says this image was 'one of those shots you see, take and then forget about. I recently revisited my files and processed it, and it is now one of my favourite candid shots'
Canon EOS 5D, 24-105mm, 1/250sec at f/11, ISO 400



There's a wonderful sense of movement in this picture that has been brought about by Keith's clever use of all those curves. I love the sweep of the quayside that is echoed by the fine lines that bend across the frame. The hanging ropes make a great contrast, as do the horizontal lines of cobbles. The whole thing is set off beautifully by the well-controlled monochrome tones.

EDITOR'S CHOICE
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1



Chris Chuter

Cambridgeshire

When 51-year-old Chris started photography at the age of 12, his hobby quickly became a passion. This passion has grown even stronger in the last ten years, he says. Chris's favourite subjects are wildlife and landscapes, but he also likes travel photography. Happy to take pictures anywhere, Chris says his aim is to have his images published in a magazine.

Tree
1 Sunlight streaming from behind the silhouetted tree creates a magical scene that is brimming with atmosphere and intrigue
Olympus OM-4, 50mm

Goose
2 With the light falling on its head and the rest of the body in shadow, Chris has captured a sensitive portrait of this goose
Nikon D70, 300mm, 1/640sec at f/8, ISO 400

Snowy vista
3 Placed on the right of the frame to create balance, this tree looks as though it is bursting from the snowy foliage
FujiFilm FinePix S5 Pro, 18-200mm, 1/30sec at f/14, ISO 100

2



3



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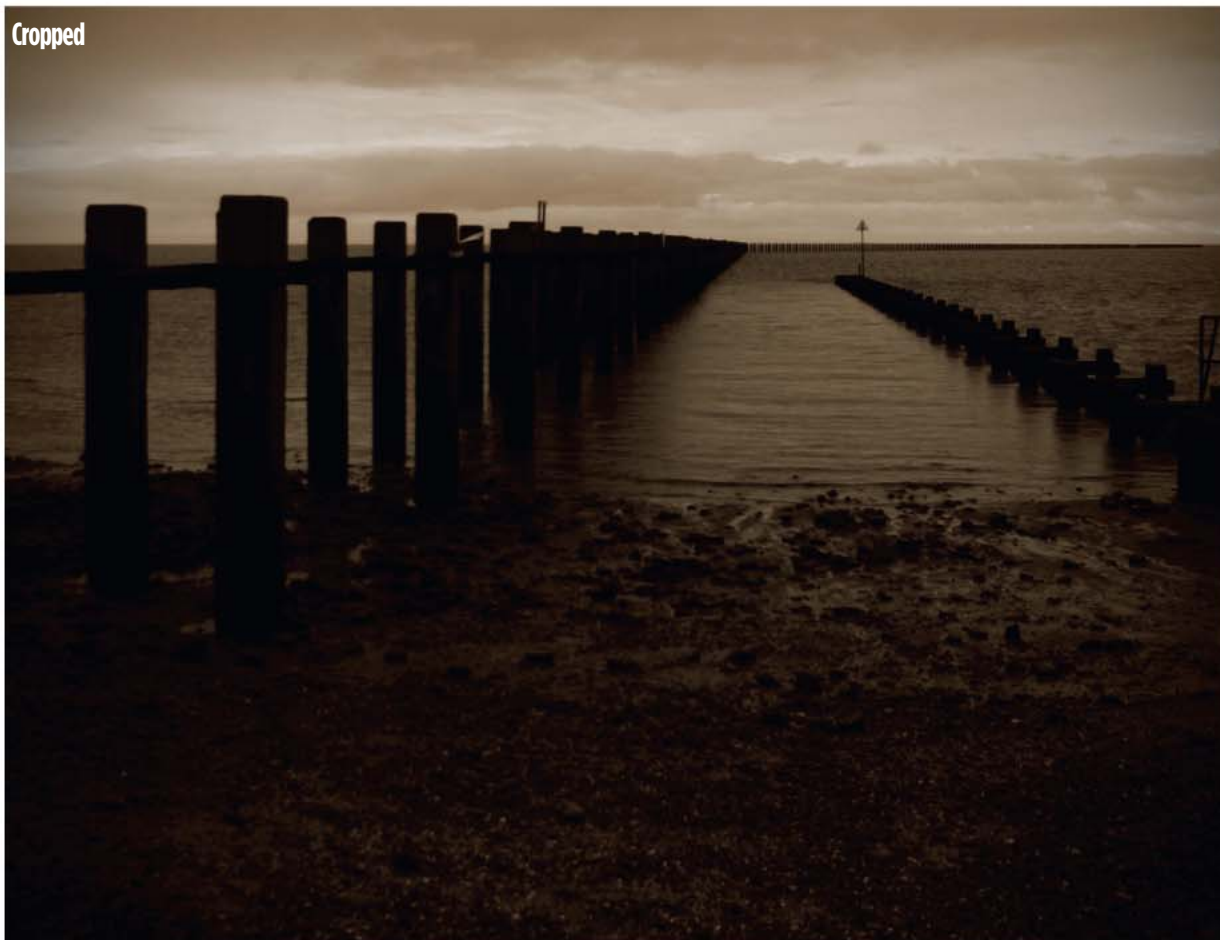
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AP Appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Cropped



Shoeburyness Ant Skelton

Sony Alpha 100, 18-70mm,
1/640sec at f/3.5, ISO 100

ANT SAYS he took this on a horrible, cold and rainy day at Shoeburyness in Essex. Personally, I've never been to Shoeburyness when it hasn't been cold and raining, but it's a great place to take pictures and Ant has identified a good subject. As he owns a Sony Alpha 100, he has captured this picture in the camera's native 3x2 proportions, but while it's a proportion that we're all used to from the days of 35mm film, I've always thought that it leaves the frame looking too long. When shooting upright scenes, it can often include too much sky in the picture, and too much beach when shooting seascapes.

That is exactly what has happened here. The sky occupies a large space in the frame,

yet, with the exception of the strip of light colour running just above the horizon, the sky just isn't very interesting. I think Ant knows this, as he has tried to make it more interesting by introducing a vignetting effect. However, the effect is too heavy. No lens would really vignette to this extent, going so quickly from normal to dark in the corners.

I've therefore cropped the image to new proportions of 6½x8½, the same proportions as given by whole-plate cameras, which naturally suits the old look Ant has created by toning his image. I've also switched to a landscape format, which crops out the sky and beach but still leaves the groynes going out into the sea and the light reflecting up off the water and wet, muddy gravel. I also reapplied the vignetting effect, but much more subtly. I'm still not convinced that it's the best treatment for Ant's image, but the main point is to show that when the sky isn't interesting it's better to leave it out.

Original



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Paul's crop



Original


**PICTURE
OF THE
WEEK**

Vampire Paul Godfrey

Sony Alpha 700, 300mm,
1/640sec at f/9, ISO 200

Darkened



I'M NO expert on aircraft – I can't tell a Sopwith Camel from a Boeing Airbus A380 – but Paul tells me that this is a picture of a de Havilland Vampire that he photographed at an air show in Shoreham, Kent. He was definitely in the right place for this shot, as the bright but plain blue sky makes the perfect background and the sun glints wonderfully off the top of the aircraft. It really shows how shiny it all is, and those yellow stripes on the wings and tail work brilliantly with the complementary blue colour of the sky. The colours of the RAF roundels on the wing have also been captured well.

All I've done is darken the image fractionally, as the yellow on the wings had burnt out a tiny bit. Paul has captured the plane in an excellent pose that allows us to see everything of importance: the jet at the back, the dual booms and even the pilot in the cockpit. It really is very good.

Paul admits that he's cropped and sharpened the picture, but he's done the right thing. His original, which you can also see here, has lots of extra space, so he's cropped it to make a nice, tight composition, and there's absolutely nothing wrong with that. In fact, it's good practice to work in this way, and to expect to do a little cropping afterwards. It's a really good picture from Paul, and that is why it's my picture of the week.

TOP TIP

If you use HDR as a technique to improve contrast in your pictures, make sure your picture looks realistic. It's very easy to go over the top

Boats David Meredith

Sony Alpha 100, 18-200mm,
1/25sec at f/22, ISO 100

FROM A subject and compositional point of view, this picture has a lot going for it. This is a nice place, and David has positioned himself well to get a good angle on the boats in the bay, the people, the beach and the townhouses along the top. It's a picture that encompasses a lot of different elements and tells a broad story. Beyond the subject matter, though, there are a lot of interesting compositional devices being employed: the repetition of the boats that take us from the right-hand corner into the shot; the swooping ropes mooring the boats to the quayside leading us across the picture; the various colourful buildings running along the cliff top; and the right-hand drop down onto the beach. They all come together to provide us with a visual path around the image.

However, David's use of HDR is not so good and has rather spoilt the picture. It is just so obvious and makes everything look very flat. Not even an injection of midtone contrast – which is what these HDR images



usually lack – is enough to help here. Also, the sky doesn't look as though it belongs with this picture; it's so dark and brooding and it doesn't look like it suits the day. I'm sure that it is the real sky, and that David hasn't dropped in a different one, but it is so dark at the top that it really unbalances the

picture. If the sky is dull on the day, then I think it would generally be better to stick with it rather than introduce this overly artificial effect, which ruins an otherwise excellent composition. It's important always to apply an HDR technique with care and not let it take over the picture.

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The biggest benefit is, of course, the light-absorbing properties of the black velour. When placed side by side with a standard black paper roll, with both materials placed under identical lighting, the velour fabric measures around 12 on a 0-255 scale. This is far darker than the black paper, which measures almost 80 and looks noticeably grey.

The Tuf-Flock background can save a lot of time that would otherwise be spent correctly lighting a paper background or adjusting it in editing software. Red and blue Tuf-Flock backgrounds are also available but, sadly, with a width of only 1.5 metres, they aren't quite wide enough for full-length portraits. **Richard Sibley**

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ZSL Photography Workshop £150 per person, including refreshments and lunch

I RECENTLY attended a trial run of one of the new photography workshops that are about to be launched by ZSL (Zoological Society of London) at London and Whipsnade Zoos. The workshops involve classroom and practical sessions, and are aimed at novices who have recently acquired a DSLR as well as more experienced photographers. They are led by either acclaimed wildlife photographer Chris Weston, or Peter Watmough, who has more than 20 years' experience in teaching wildlife photography.

Although the course covers the basics of exposure and composition, there are enough technique tips to keep most enthusiast photographers happy. Plus, with only ten students on each workshop, there's plenty of one-to-one time with the tutor to iron out any problems or to ask questions.

I found the exclusive access to London Zoo's new rainforest exhibition particularly rewarding, but it was also great to get in the butterfly enclosure before the public opening time.

My advice to anyone attending one of the workshops is to take all your telephoto optics, as well as a macro lens if you have one.

The workshops are set to take place on various dates throughout the year from 8am until 3.30pm. For more information and booking visit www.zsl.org or call 0207 449 6269.

Angela Nicholson

Amateur Photographer
Superb for still lifes and portraits
★★★★★



The Tuf-Flock background provides darker results than conventional black paper

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS-1D Mark IV

Canon's high-speed, 16-million-pixel, APS-H-format DSLR is put to the test.

Plustek OpticFilm 7600i SE

Could Plustek's OpticFilm 7600i SE be the perfect scanner for archiving 35mm film images? We find out.

Panasonic Lumix DMC-G2 vs Samsung NX10

Panasonic's new touchscreen Micro Four Thirds camera goes head to head with Samsung's mirrorless APS-C model.

Photoshop CS5

What more can Photoshop do? We take a look at the latest version, CS5.

Canon Ixus 210

With 14.1 million pixels, 24-210mm equivalent lens, Digic 4 processor and 720p movie recording, we test Canon's latest touchscreen digital compact camera.

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Panasonic Lumix DMC-G2

Touchscreen technology seems to be all the rage, but does it work in a Micro Four Thirds camera? **Richard Sibley** finds out

Richard Sibley
Technical writer



ACCORDING to Plato, 'necessity is the mother of invention', a notion that is as true today as it was more than 2,000 years ago. However, some ideas and inventions do little to improve our experience on this planet, and instead merely offer an alternative solution to a problem.

Since the emergence of electrical products we have been quite content

pushing buttons, moving dials and pressing switches, but the last few years have seen a change as we move to more tactile ways of operating electronic devices.

Whilst touchscreens have been around for years, until now they were largely preserved for vending tickets at train stations. As with all things electronic, improvements in technology mean that touchscreens are now small enough to put into devices like MP3 players, mobile phones and even cameras. Of course, Apple's immensely successful iPhone has really popularised touchscreen technology.

Although a few compact cameras feature touchscreens, the 12.1-million-

AT A GLANCE

- 12.1 Million pixel Four Thirds Live MOS Sensor
- 1280x720 pixel video resolution
- 3in articulated Touchscreen
- Street Price £549 Body Only

pixel Panasonic Lumix DMC-G2 is the first interchangeable-lens camera to include such technology. Alongside this, the G2 also features video capture capability, a function that was not present in its predecessor, the G1. So, with the body of the G2 being largely the same as that of the G1, I was interested to see how a touchscreen control could alter the handling of the camera.

FEATURES

Like the Panasonic Lumix DMC-G1, the G2 features a 12.1-million-effective pixel Live MOS Four Thirds-size sensor. The sensor is capable of producing images measuring up to 4000x3000 pixels, as well as 1280x720 HD video. Video isn't a feature of the original G1; it is instead included in the more expensive GH1, which also has Full HD (1920x1080-pixel) video capture from a specially designed 12.1-million-pixel sensor. As before, Panasonic has fitted the G2 with a Supersonic Wave Filter, which uses supersonic sound waves to vibrate and shift dust particles away from the sensor.

Also inherited from the G1 is the Free-angle, articulated, 3in, 460,000-dot screen. However, as already mentioned, the screen is now touch sensitive, and allows the current shooting settings to be changed on-screen. It also allows the user to use the touchscreen to scroll



through and zoom into images when reviewing them in playback mode.

As a Micro Four Thirds interchangeable-lens hybrid camera, there is no optical viewfinder in the G2, so images must be composed either using the screen or the electronic viewfinder, but more on these two features later.

Unlike the Olympus Pen range of Micro Four Thirds cameras, none of the Panasonic G-series cameras include in-camera sensor stabilisation; instead, some lenses feature Mega OIS (Optical Image Stabilisation). One such lens is the new 14-42mm f/3.5-5.6, which can be purchased in a kit with the camera. This lens is slightly larger than the 14-45mm optic that served as the kit lens for the G1. Instead of having the Mega OIS switch on the new lens, switching it on and off is now done in the camera's menu settings.

Like Panasonic's range of compact cameras, the G2 has an Intelligent Auto (iA) mode, which recognises particular scenes and adjusts the camera settings accordingly. For example, if it sees a very bright blue area at the top of an image it can predict that you are taking a landscape. However, if a face was to appear in this scene, then the camera's face detection mode would be activated, ensuring that the camera switches to portrait mode and that the focusing prioritises the face. Handily, iA works in both still and moving-image modes and should help amateur photographers more used to compact cameras take a lot of the guesswork out of taking photographs.

With your pictures taken, the G2 makes it

easy to present them to a captive audience via the inclusion of a mini HDMI socket.

This allows the camera to be connected to a high-definition television, and if you are fortunate enough to own a Panasonic Viera television the TV's remote control can be used to control the play back of images from the camera.

It was initially thought that the Micro Four Thirds format would appeal to those photographers wanting to advance from a compact camera, but who don't want the specification of a DSLR. However, it quickly became obvious that the smaller, lighter Micro Four Thirds cameras could also appeal to those who already own DSLRs but want a lighter camera for day-to-day use or when travelling. With this in mind, the reasonably high specification of the Lumix DMC-G2 should appeal to a large number of different photographers, and even videographers.

8/10

BUILD AND HANDLING

There are only a few minor changes in the build and layout of the Panasonic Lumix DMC-G2 over its predecessor. The most notable of these differences is that the control dial has now been moved from the front handgrip to the rear of the camera. Although I generally prefer using a dial on the front grip of the camera, in practice it really only makes a modest difference moving this to the rear.

The dial on the top left of the camera now also allows you to select the AF mode, as well as quickly switch from AF-C to AF-S

Taken at a sensitivity of ISO 100, the above JPEG image illustrates the amount of detail that can be resolved from shadow areas. The brighter section was adjusted to +4EV using Adobe Camera Raw

Even in its standard colour setting the G2 produces bright, bold colours in JPEG images



or manual focus modes. Besides this, there have been minor changes to the placement of buttons, such as the addition of a record button for instant video capture.

In terms of its size, the G2 is almost identical to the G1, and its compact polycarbonate body is well constructed and weighs just 371g. As well as being available in black, the more fashion conscious photographer has a choice of purchasing the G2 in red or blue.

Of course, the major new addition to the G2 is the touchscreen, and the G2 is the first interchangeable-lens camera to use this technology. I have to be honest and say that I have previously been unimpressed with most touchscreen compact cameras. On the whole, I have found them to be not very sensitive, requiring a very firm press, or having on-screen buttons that are too small to change with the tip of your finger. However, I was pleasantly surprised by the touchscreen of the G2. It is very responsive, but perhaps the best thing about it is that the camera's operation isn't completely reliant on it. The G2 has the full complement of regular controls, so you may actually never use the touchscreen at all.

The one real benefit of the touchscreen, though, is when it comes to selecting a focus area. With the touch AF turned on, all you have to do is touch the part of the image you want the lens to focus on and the G2 will do so before taking a picture. This is an extremely tactile way of working, though it does take a while to get used to. For more on this feature see the Autofocus section of this test.

Pressing the on-screen Quick menu button displays all of the current shooting settings. The touchscreen allows each one of these settings to be pressed and changed on-screen. I found this system makes it easy to alter settings, with the exception of the exposure compensation. The compensation is adjusted by moving a point left or right along a scale, but I found that when moving my finger it obscured the precise location of the point and therefore the current setting.

As previously mentioned, the G2 is thankfully not reliant on using the touchscreen, which means that there are other ways of changing the exposure

compensation. The first of these is to use the physical Q.Menu button rather than the on-screen button. This presents the same on-screen controls, but allows the standard up, down, left and right buttons to be used to change each setting, including the EV compensation.

An even quicker method of changing the exposure value is to press the rear thumb control dial. Keeping your thumb on the dial then allows you to turn it to the left or the right to increase or decrease the exposure compensation.

As much as I enjoyed using the touchscreen, it takes a while to become completely comfortable using it to operate the camera. For this reason I am grateful that a full complement of regular buttons, switches and controls allows the camera to operate as normal.

8/10

WHITE BALANCE AND COLOUR

One of the most appealing features of the G2 is that the colours of JPEG images are bright and well rendered straight out of the camera. Blue skies look natural, with no hint of cyan, although red hues can be a little vivid in bright light.

For the most part, the AWB setting does a just as good a job, if not better than the daylight white balance setting on a bright sunny day and images look neutral.

Results are also similar under tungsten lighting, with orange/yellow hues reduced, but they are not completely neutral and don't look as clinical as results we have seen from other cameras.

There are a number of different standard colour settings available, or Film Modes as they are called in the G2. These include Nostalgic, Nature and Smooth. There are

also two different black & white settings: Smooth, and the higher-contrast Dynamic.

All of these Film Modes can be tweaked by adjusting the saturation, contrast, sharpness and noise reduction, and there are also two user-defined custom Film Modes. However, although the Film Modes are useful, with just four adjustment options they don't offer the refinement found on other cameras.

If you aren't keen on spending time editing JPEG images, the G2 does offer a solution in the form of Multi Film mode. This allows up to three Film Modes to be chosen and have the camera take three images in succession, applying one of the image styles to each photo in turn as it is saved as a JPEG file. This is a useful feature, but could be improved by simply taking a single image and applying each effect to it before saving it each time, rather than taking three separate images.

8/10

METERING

I was very impressed with the 144-zone multi-pattern metering system. In particular, the Intelligent Multiple evaluative metering, which in nearly every situation calculates the correct exposure for producing print-ready images. Of course, it is not 100% flawless, but does perform as expected. This makes it simple to identify when to add a touch of exposure compensation, or when to switch to centreweighted or spot metering mode.

When I photographed some ducklings on a shaded stretch of water, predictably, the evaluative metering did get the exposure wrong. It saw the water as being too dark and adjusted the exposure to lighten it, causing the ducklings to become very bright and burnt out. However, knowing that a camera is going to behave in such a way when photographing a high-contrast



The G2 is capable of resolving a great deal of fine detail, as shown in the pull of these fishing nets

scene, makes it easy to adjust the exposure compensation, prior to taking the shot.

Obviously, spot and centreweighted metering are on hand for more accurate metering in difficult lighting conditions. It may sound rather surreal, but centreweighted metering proved useful when photographing a life-size plastic fisherman. Compared to the Intelligent Multiple metering mode, the centreweighted mode compensated for the highlights in the centre of the image and created



FEATURES IN USE TOUCH SHUTTER

THE TOUCH Shutter feature is an extremely simple idea that is made possible by the camera's touchscreen. It makes focusing easier by allowing you to simply touch the part of the on-screen image that you wish to focus on. The camera then focuses the lens on the area and takes a photograph. The whole process takes place so quickly that at first I questioned whether the camera had actually focused, or whether it had just taken the picture. The fact that the G2 had done both so quickly is a credit to the AF system.

Although Touch Shutter doesn't go so far as to revolutionise the way that images are taken, it does offer an alternative that I found particularly useful in a few situations. For example, if you wish to focus on a point in the scene that is off-centre,

it is far easier to use the Touch Shutter than to adjust the size and position of the focus point using the camera's buttons.

It also has a physical advantage. When using the articulated screen to shoot from a low, high or otherwise awkward angle, the feature means that you don't have to hold the camera conventionally, as you no longer have to press the shutter release button. I found this to be particularly useful when shooting at very low angles, with the camera just a few inches above the ground.

However, all that said the Touch Shutter does have its faults. A couple of times I forgot to turn the feature off, resulting in me taking numerous shots due to the screen being knocked whilst I was walking along.



an exposure around 0.6EV darker, which produced less blown-out highlights.

8/10

NOISE, RESOLUTION AND SENSITIVITY

As you would imagine, by packing 12.3 million photosites onto a Four Thirds-size sensor, the Panasonic Lumix DMC-G2 is capable of resolving as much, if not more detail than it's APS-C-format counterparts. At a sensitivity of ISO 100 and 200, JPEG images are capable of resolving detail just past 24 on our resolution chart.

Raw files shot at ISO 3200 on the G2 are capable of resolving just beyond 18 on our test chart, albeit with a slight degradation in quality due to the default level of noise reduction. At the maximum ISO 6400 setting, the camera only really reaches 16, but it still gives the impression of detail at 24.

Noise is well controlled and is only really obvious at ISO 6400. In well-exposed areas, it isn't a problem and is well disguised with a slight smudging of detail. Underexposed areas do suffer from cyan and magenta patches of noise, as well as an impressionistic smudging effect caused by noise reduction.

28/30

AUTOFOCUS

Given that the Lumix DMC-G2 is a mirrorless Micro Four Thirds camera, it is reliant on contrast rather than phase-detection autofocus. Contrast-detection AF is most commonly used in compact cameras, where the lens moves back and forth until the camera detects the highest point of contrast and therefore the point of focus. Compared to phase-detection focus, contrast-detection is generally slower. But despite the apparently slower AF system, I was very impressed with the speed of the contrast-detection in the G2, and I didn't feel that it hindered my photography at all.

There are numerous methods of focusing the lenses used with the G2, including AF tracking, face detection and manual focusing. One of the more interesting aspects of the G2's AF system is the size of the AF area can be changed. Obviously, the smaller the AF area the more precise you can be when focusing, which is most useful when shooting still-life and landscape images. Interestingly, I didn't notice any difference in the time taken to focus with any of the four different AF area sizes. The swiftness of the AF was particularly noticeable when using the Touch Shutter focus system. For more information on this see *Features in use*.

For those who require very precise control, manual focusing is available. Like most Micro Four Thirds cameras, the manual focus mode offers either a 5x or 10x magnified view of a selected area. One of the benefits of using a Live View system, be it via an LCD screen or an EVF, is that you can move the magnified point around to check the focus in a specific area, without having to move

Facts & figures

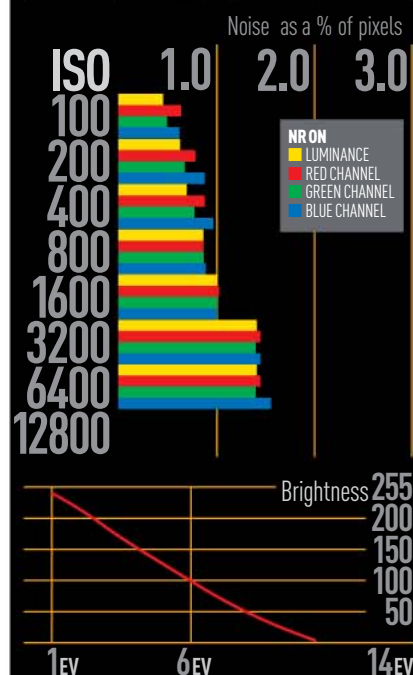
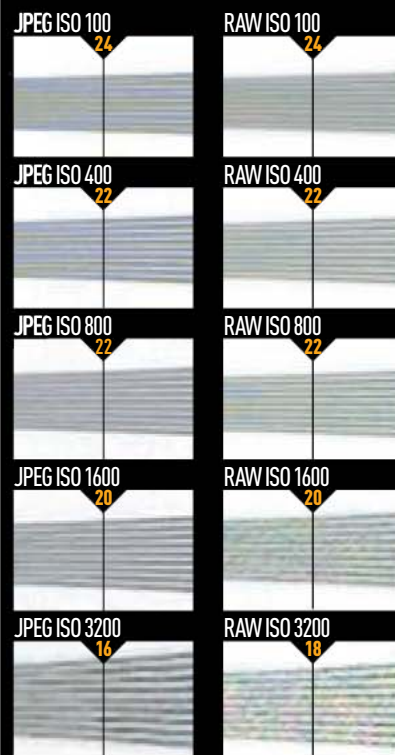


RRP	£549.99 (body only)
Sensor	Four Thirds-type Live MOS device with 12.1 million effective pixels
Output size	4000x3000 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds
Max file size	Approx 14MB raw, 7MB JPEG (high quality, large)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	Two-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	60-1/4000sec in 1/3 steps plus B to 4mins
Max flash sync	1/160sec
ISO	ISO 100-6400 in 1/3EV or 1EV steps
Exposure modes	PASM, plus custom modes, Intelligent Auto, 29 scene modes
Metering system	144-zone Intelligent Multiple, centreweighted, spot
Exposure comp	±3EV in 1/3 EV steps
Exposure bracketing	±2EV over 3, 5 or 7 exposures in 1/3 or 2/3EV steps
White balance	Auto, 5 presets, plus 2 custom and Kelvin settings
White balance bracket	3 exposures with blue/amber and magenta/green adjustment
Drive mode	3.2fps or up to 2.6fps with Live View for 7 raw images or unlimited JPEG files
LCD	Touch-sensitive, articulated, 3in, 460,000 dots TFT
Viewfinder type	Electronic (with 1,440,000-dot equivalent)
Field of view	Approx 100%
Dioptr adjustment	-4 to +4 dioptre
Focusing modes	Manual, single shot AF, continuous AF,
AF points	23 automatically selectable points, or up to one of 3,283 single vari-zone selection points
DoF preview	Yes
PC socket	No
Built-in flash	Yes - GN 11m @ ISO 100
Cable release	No, optional remote release
Memory card	SD/SDHC
Power	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI
Weight	371g (without battery or card/s)
Dimensions	124x83.6x59.45mm (inc. grip)

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RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped gradation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

FOCAL POINTS

Accessory shoe

As well as being able to fit external flashguns to the shoe, external microphones can also be fitted and connected via the mic input on the side of the camera.

Eye sensor

This sensor detects when the camera is held up to the eye and it turns the rear screen off and activates the electronic viewfinder.

Touchscreen

The articulated 3in, 460,000-dot screen is touch sensitive.

Quick menu

Pressing this activates the on-screen Quick menu. The different options can then be changed either using the screen or the arrow buttons underneath



Camera shown actual size

Software

Silypix Developer Studio 3.1SE software is included with the Panasonic Lumix DMC-G2. This enables raw files to be viewed and adjusted. Although it can produce good results, it is a little slow and not especially tailored to the camera.

Flash

The in-camera flash has a guide number of 11m @ ISO 100 and a synchronisation speed of 1/160sec. External flashguns, such as the Panasonic DMW-FL220, can also be fitted, as can the DMW-FL500E, which was originally designed for the Panasonic L1 DSLR.

SDXC

As well as being compatible with SD and high-capacity SDHC memory cards, the G2 can also take the latest SDXC memory cards. This new format is the same size as existing SD cards, but allows for far larger memory capacities of up to 2TB in size.

Video Codec

Video can be saved using either the Motion JPEG or the AVCHD Lite codecs. The former is an older codec compatible with most video software. The newer AVCHD Lite is claimed to provide better image quality and smaller file sizes, but may not be compatible with older software.

AF point size selection



Touchscreen EV control



Shooting settings display





Although evaluative metering performed well in this scene, by switching to centreweighted metering the area of blown-out highlight detail has been reduced

the camera and lens around the scene.

I do have one slight issue with the G2 that is indirectly linked to the manual focus feature. The playback image preview on the rear screen appears to be a fairly low-resolution preview image, even when a magnified view is used. Although this wasn't too much of a concern in general use, it can be frustrating when you require very precise focusing. On a number of occasions, I spent a good while manually adjusting the focus only to find that the preview on the rear screen appeared to be slightly out of focus. This caused much frustration until I eventually loaded the images onto a computer and found that the focusing was correct after all.

Overall, I was very impressed with the focusing of the G2. Whilst its AF speed will not be fast enough to match the demands of sports photographers and the like, for the average enthusiast photographer it will be more than good enough.

8/10

LCD, VIEWFINDER, LIVE VIEW AND VIDEO

With no optical viewfinder, it is important that the screen and EVF of the Panasonic Lumix DMC-G2 are good enough for both framing and focusing. With the 3in rear screen having a 460,000-dot resolution, it falls a little short of some of the better screens we have seen on DSLR cameras, with many current models featuring 921,000-dot screens. That said, the screen is detailed enough to make manual focusing simple when the screen is set to its magnified mode. The on-screen menus, text and symbols are also clear and easy to read.

One concern I had before using the camera was that the touchscreen would quickly become covered in marks and grease from my fingers. Thankfully, the screen doesn't have a high gloss finish, and it is bright enough that any finger marks aren't

visible when an image is displayed. Finger marks are noticeable when the screen is turned off, but these can be easily wiped off using a suitable cloth.

Being electronic, the viewfinder offers a complete 100% field of view. It is also of a good size and is bright, clear and responsive, making it easy to compose an image. Its 1.44-million-dot (equivalent) screen provides enough detail to aid manual focus when the 5x or 10x magnification is used.

As the display is the same regardless of whether the screen or viewfinder is in use, it also offers the ability to see settings and features not available on a traditional optical viewfinder, such as a live histogram view.

Video is a feature that was lacking in the G1, but which has been introduced in the G2. With a maximum resolution of 1280x720 pixels at 30 or 25fps, it doesn't offer the 1920x1080-pixel Full HD resolution of the GH1, but with an external microphone input, its quality should meet the requirements of most amateur photographers.

9/10

DYNAMIC RANGE

With a dynamic range of around 11.5EV, the Panasonic Lumix DMC-G2 is just about on a par with most current DSLR cameras. However, our tests show that the contrast curve is actually linear compared to the reverse S shaped curves that we are used to seeing from other cameras. This means that in its default settings, little dynamic range correction is taking place.

That said, I found that the slight straight curve meant that blown-out highlights and shadows were kept to a minimum. In fact, I found that detail can be recovered from shadow areas by lightening JPEG images by up to +4EV in Adobe Camera Raw. Obviously, luminance noise does start to become an issue, but the images still manage to reveal otherwise hidden detail.

8/10

Competition



Panasonic Lumix DMC-G10

YET TO BE TESTED



Samsung NX10

TESTED AP 3 APRIL 2010

AT THE same time as Panasonic announced its Lumix DMC-G2, the company also announced the 12.1-million-pixel Lumix DMC-G10. Of the two cameras, the G10 is the more affordable option, lacking as it does the articulated touchscreen and featuring a lower-resolution EVF. Priced at £499.99, including 14–42mm kit lens, the G10 is around £120 cheaper than the G2 and kit lens, making it better for those on a tighter budget. However, I would spend the extra money on the better EVF.

The other alternative is the Samsung NX10. This received a very good score of 86% when it was reviewed in AP 3 April. Featuring a larger 14.6-million-pixel, APS-C-sized sensor, the NX10 is capable of resolving a large amount of detail, but it seems to have a slower AF system than the G2. Look out for a head-to-head test of the G2 and the NX10 in coming weeks.

Verdict

IT IS HARD not to be impressed with the Panasonic Lumix DMC-G2. It takes the best features of its predecessor, the G1, and adds video capture, a touchscreen and a few tweaks to the button placement.

Of all the features available in the G2, it is the combination of the AF and touchscreen that I was most impressed with. Although I found that the touchscreen menu was easy enough to use, I have to say I preferred the good, old-fashioned method of using buttons and dials. However, when the touchscreen is combined with the fast AF in the Touch Shutter feature, it adds a more tactile experience to the process of taking images. I'm sure that it will only be a matter of time before we see a DSLR that includes a touchscreen, and no doubt that, as the technology evolves, new ways of using these screens will come to light.

With the metering and image quality being equally good, the Panasonic Lumix DMC-G2 is a great option for those more used to a conventional DSLR, but who are looking for something smaller and lighter.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as Enthusiast Level Hybrid Rated Good										
85%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

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Amateur Photographer

Guide to Adobe Photoshop Elements 8



PHOTOS ARE NOT ALWAYS FLAT

AN APPLE A DAY...

THE TRADITIONAL photographic print contains all the picture elements in a single plane or sheet of paper. Digital images captured by a camera, or sourced from a scanner, are also flat files, and for a lot of new digital photographers this is how their files remain – flat. All editing and enhancing work is conducted on the original picture, with any changes made being saved back to the original file, thus altering it forever. However, things can be different.

Photoshop Elements contains the ability to use layers with your pictures, which can each contain different image parts, added text and certain enhancement tasks. The layers are kept in a stack and the image you see on screen in the program's work area is a composite of all the layers. To put it simply, imagine that each of the image parts of a simple portrait photograph are stored on separate plastic sheets. These are your layers. The background sits at the bottom, the portrait is laid on top, and the text is placed on top of this. When viewed from above, the solid part of each layer obscures the picture beneath.

As all the picture parts are stored in separate layers, it is possible to move, edit or enhance them independently of each other. If the photo is then saved using a layer-friendly file format (PSD, for example), all the layers will be preserved for the next time the file is opened, allowing you to continue the editing process.



LAYERS AND CHANNELS CONFUSION

ANOTHER picture file feature that users often confuse with layers is channels. This is especially true if you have a Photoshop background where channels are often used to help with different editing techniques. Elements users do not need to worry about channels as this is a Photoshop-only feature, but to help clarify this confusion the difference is best described as follows:

- Layers separate the image into picture, text and enhancement parts
- Channels separate the image into its primary base colours of red, green and blue, or cyan, magenta, yellow and black



Part 6

Full Edit mode

In the third part of our look at the Full Edit mode of **Photoshop Elements 8**, we examine layers, blend modes and masks, and see how these features can provide you with the ultimate in professional image enhancement

LAYER TYPES

PHOTOSHOP Elements supports the following layer types:

IMAGE LAYERS

This is the most basic and common layer type and contains any picture parts or image details.



TEXT LAYERS

Designed solely for text, these layers allow the user to edit and enhance the text after the layer has been made. They are vector-based layers, which means they can be resized without loss of quality and may need to be simplified (or rasterised) before being used in some techniques.



ADJUSTMENT LAYERS

These layers alter the layers that are arranged below them in the stack. They act as a filter through which the lower layers are viewed. You can use adjustment layers to perform many of the enhancement tasks that you would normally apply directly to an image layer without changing the image itself. The adjustments are applied through an attached mask, which provides the option of customising the parts of the image being changed.



FILL LAYERS

Users can also apply a Solid Color, Gradient or Pattern to an image as a separate layer. These three selections are available as a separate item under the Layer menu (Layer>New Fill Layer) or grouped with the adjustment layer options via the quick button at the bottom of the Layers palette.



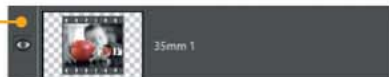
SHAPE LAYERS

Drawing with any of the shape tools creates a new vector-based shape layer. The layer contains a thumbnail for the shape as well as the colour of the layer.



FRAME LAYER

Introduced as part of the Photo Books and Collages projects in Photoshop Elements, the Frame layer is used to store both the frame and the picture within it. This special layer makes use of the Smart Object technology available in Photoshop.



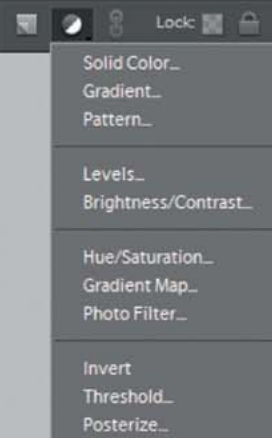
SMART BRUSH TOOL LAYERS

In part five of our guide to Photoshop Elements 8 (AP 17 April), we looked at how the Smart Brush tool can be used to paint on changes to different sections of a photo. In doing so, the tool creates its own special layer.



BACKGROUND LAYERS

An image can have only one background layer. It is the bottom-most layer in the stack. No other layers can be moved beneath this layer and you cannot adjust this layer's opacity or its blending mode.



ADJUSTMENT LAYERS

Photoshop Elements contains eight different adjustment layers that are grouped with the Fill layers under the Create Adjustment Layer button of the Layers palette. Using Adjustment layers to make changes to your photos is a great way to edit non-destructively.

ADJUSTMENT LAYERS AVAILABLE

- **Levels** Adjusts the tones in the picture
- **Brightness/Contrast** Lightens, darkens and controls contrast
- **Hue/Saturation** Changes the colour and strength of colour in photos
- **Gradient Map** Changes the photo so that all the tones are mapped to the values of a selected gradient
- **Photo Filter** Reproduces the colour changes of traditional photo filters
- **Invert** Reverses all the tones in a picture, producing a negative effect
- **Threshold** Converts the picture to pure black & white, with no greys present at all
- **Posterize** Reduces the total number of colours in a picture and creates a flat, poster-like effect

'You can use adjustment layers to perform many of the enhancement tasks that you would normally apply directly to an image layer without changing the image itself'

LAYER MASKS

EVERY time you add a fill or adjustment layer to an image in Photoshop Elements, two thumbnails are created in the Layers palette. The one on the left controls the settings for the adjustment layer. The thumbnail on the right represents the layer's mask, which controls how the adjustment is applied to the picture.

The layer mask is a greyscale image. When it is coloured white, no part of the layer's effects is masked or held back from the picture below. Conversely, if the mask thumbnail is totally black, none of the layer's effects is applied to the picture. Shades of grey equate to various levels of transparency.



By painting (black, grey or white) directly onto the mask, the adjustment or fill layer can be selectively merged with the picture beneath.

TOP TIP

To help remember this, just think 'white reveals and black conceals' the effects of an adjustment layer.

PRO-EDITING TECHNIQUES USING LAYERS, MASKS AND BLEND MODES

One of the reasons why professional photographers use layers when enhancing their photos is that they are able to produce better results than by working on the flat file alone. In this collection of techniques you will start to see the power of a layer-based workflow

TECHNIQUE 1 ADJUSTMENT LAYERS

TO APPLY basic colour and tonal changes to your pictures non-destructively, use one of the adjustment layers available via the Create Adjustment Layer button in the Layers palette. Once selected, the controls for the layer will be displayed in the Adjustments panel and a new layer will be created above the active layer. Manipulate the settings in the panel and then click OK. The changes will be applied to the contents of all layers below the Adjustment layer. To fine-tune the settings simply double click on the layer thumbnail on the left side of the adjustment layer. This will show the controls in the panel again with the existing settings displayed.

If you are not using Photoshop Elements 8, a new dialogue will appear containing your settings for the adjustments layer rather than a special panel.

LAYER BLEND MODES

THE WAY that layers interact with other layers in the stack is determined by the blending mode of the upper layer. By default, the layer's mode is set to Normal, which causes the image content on the upper layer to obscure the picture parts beneath. However, Photoshop Elements has many other ways to control how these pixels interact.

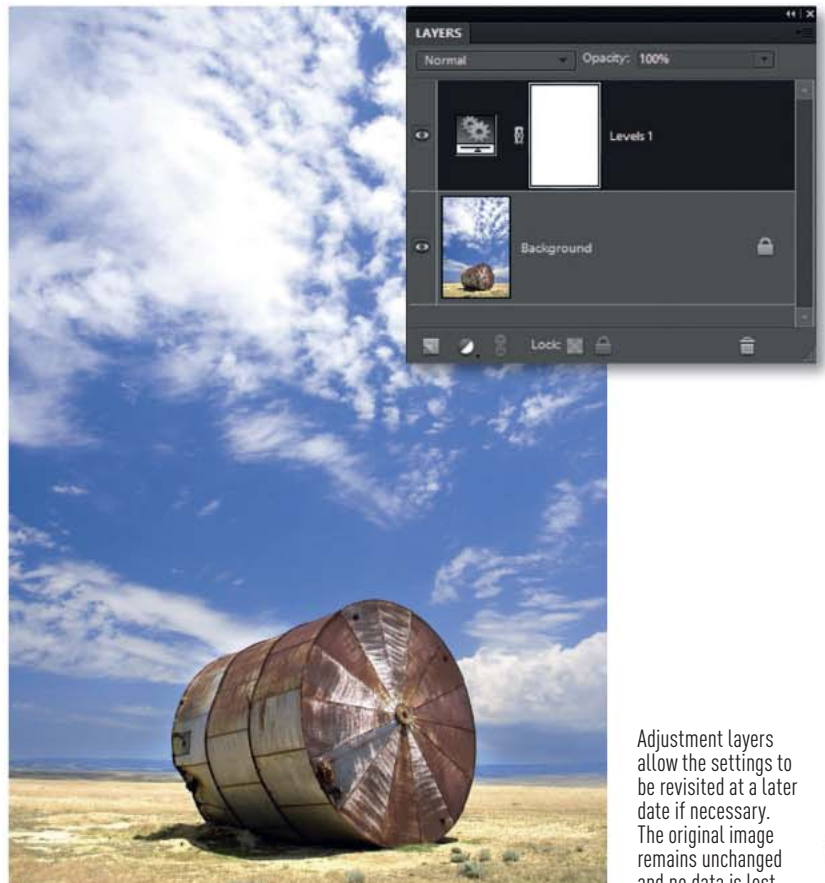
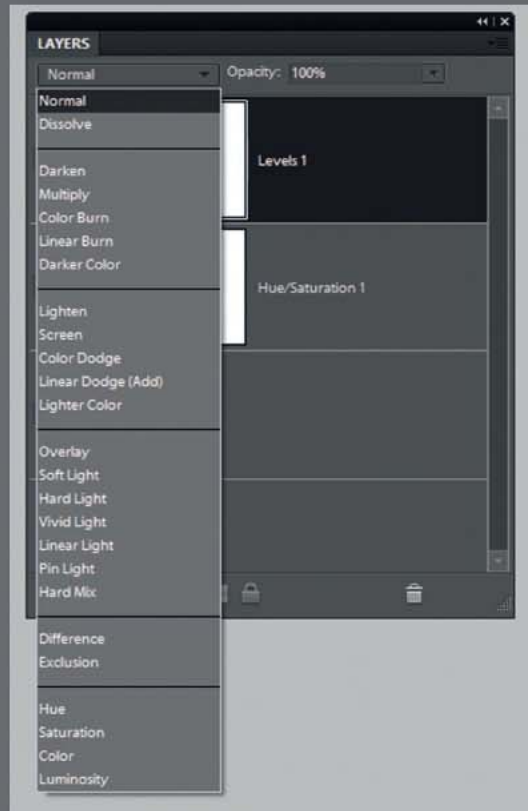
Called blend modes, the different options provide a variety of ways to control the mixing, blending and general interaction of the layer content. The modes are grouped into several different categories based on the nature of the changes that they make.

- **Standard** Standard and Dissolve modes
- **Darken** Darken, Multiply, Color Burn and Linear Burn modes
- **Lighten** Lighten, Screen, Color Dodge and Linear Dodge modes
- **Overlay** Overlay, Soft Light, Hard Light, Vivid Light, Linear Light, Pin Light, and Hard Mix modes
- **Difference** Difference and Exclusion modes
- **Hue** Hue, Saturation, Color and Luminosity modes

The layer blend modes are located in the drop-down menu at the top left of the Layers palette, and the mode of the selected layer can be changed by choosing a new blend option from the menu. Photographers often use these modes as part of a technique for changing the appearance of a photo without altering the pixels in the original image.

NOTE

Similar blend mode options can also be applied to the painting and drawing tools via a drop-down menu in the tool's options bar.

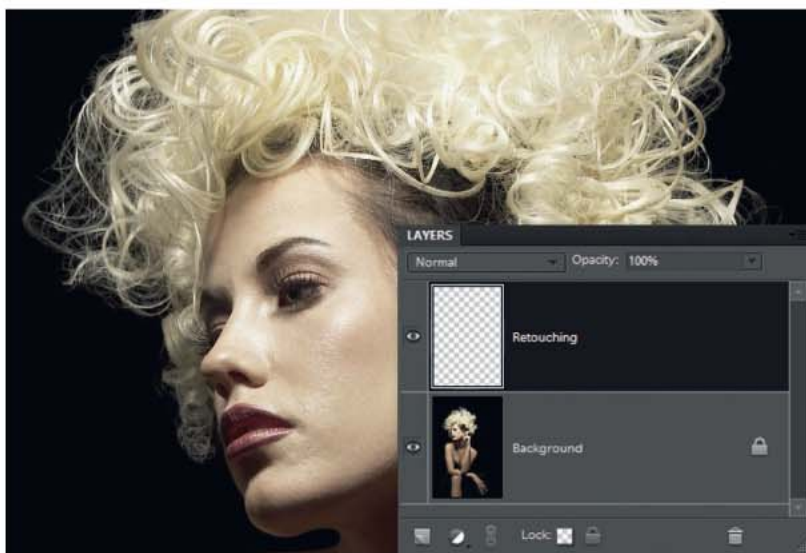


Adjustment layers allow the settings to be revisited at a later date if necessary. The original image remains unchanged and no data is lost

TECHNIQUE 2 LAYER-BASED RETOUCHING

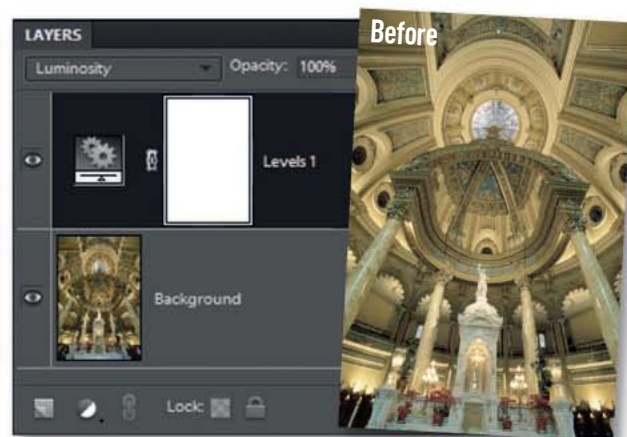
LAYERS can also help with activities such as retouching. Rather than use tools like the Spot Healing brush directly on original pixels, try creating a new layer first. Next, make sure that this layer is active and then choose the Spot Healing brush.

Select the Sample All Layers option in the tool's options bar and proceed to retouch the photo. Using this approach, the retouching changes are stored in the new layer leaving the original picture untouched beneath.



TECHNIQUE 4 ADJUSTMENT AND BLEND MODE

WHEN applying strong tonal corrections to photos with the Levels feature, as well as the brightness or contrast being altered the colours are inadvertently changed as well. Many photographers avoid this problem by performing such corrections on the Lightness (L) channel in LAB mode. With this approach, the Levels changes are applied to the detail in the picture only and not the colour data. However, LAB mode doesn't exist in Elements, although a similar technique is possible by using a Levels adjustment layer set to the Luminosity blend mode. Simply add the layer and set the adjustments for the feature as normal, but then change the blend mode of the adjustment layer to Luminosity.



TECHNIQUE 3 PAINT-ON LAYER ADJUSTMENTS

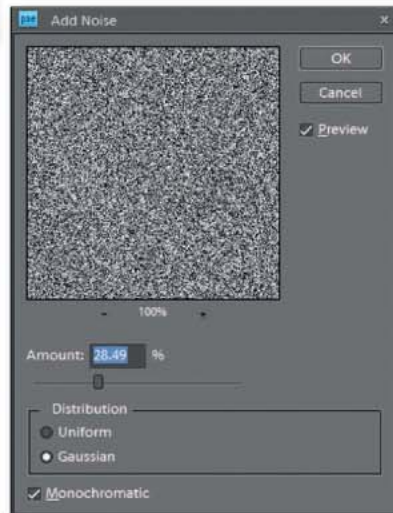
IT IS also possible to manually change the parts of the photo being altered by the adjustment layer after you have added it to the image. Just select the Brush tool with black as the foreground colour, click on the layer mask thumbnail and paint over the areas to be hidden from the layer effects. If you make a mistake, switch to white and repaint the mask area to restore the effect.



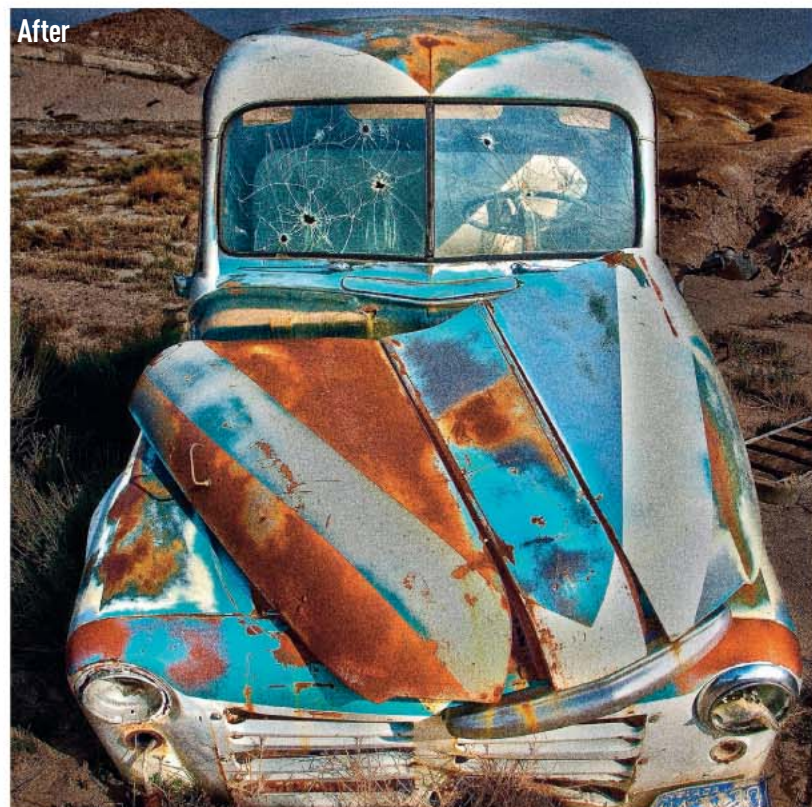


TECHNIQUE 5 BLEND MODE TEXTURE

WHAT is the alternative to applying filters such as Add Noise or Grain directly to the image? Well, start by creating a new layer (Layer>New>Layer) above the image layer. Next, fill this layer (Edit>Fill) with the 50% Gray option available in the Fill dialogue. Now add texture to the grey layer by selecting the Filter>Noise>Add Noise filter (set to Monochromatic and Gaussian). To blend the texture with the image layer beneath, change the layer's blend mode to Overlay. Lastly, the opacity slider for the texture layer can be used to adjust the strength of the texture effect. This technique gives you the ability to add texture without changing the original image.



Adding noise to this image accentuates the texture of the rust and the general feeling of dereliction



TECHNIQUE 6 CUSTOMISING LAYER ADJUSTMENTS

WHEN altering the look of a photo with an adjustment layer, the changes are applied to the whole of the photo. You can restrict these changes to a small area by selecting the picture part first before creating the new adjustment layer. The selection automatically creates a mask in the adjustment layer to confine the changes.



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MINOLTA CUSTOM FUNCTIONS

Q A few months ago I bought a second-hand Minolta Maxxum HTsi Plus with a 28-80mm standard zoom lens at a car-boot sale. It's in lovely condition, works beautifully and only cost £12. What are the custom functions and what can they be set to do? As I didn't get an instruction book with it, and this is the first Minolta camera I have owned, could you give me some advice? **Dave Cherrill**

A Your Minolta Maxxum HTsi Plus was known as a Dynax 505si in the UK, Dave, and you can download an instruction manual from Konica Minolta's website (ca.konicaminolta.com). Custom functions change certain aspects of the camera's behaviour so you can fine-tune its handling. For instance, do you want the film leader wound into the cassette or left sticking out? There are nine such custom functions on your new Minolta, which are:

- 1** AF release priority. When set to 1, the shutter will not release until focus is locked. When set to 2, it will release even if focus hasn't been established.
- 2** Film rewind start. When set to 1, film rewind will start automatically at the end of a roll. When set to 2, you'll need to press the rewind button.
- 3** Film leader. When set to 1, the film leader is wound inside the cartridge. When set to 2, the leader is left poking out slightly.
- 4** DX memory. When set to 1, film speed is always set to DX-coded ISO, while DX-coded ISO is set to the previously used value. When set to 2, changes to film speed for a DX roll are saved and used for other films with the same code (used to consistently push/pull film).
- 5** Flash control in program mode. When set to 1, the built-in flash pops up when the shutter release is pressed halfway, and if lighting conditions are dark it will fire. When set to 2, the flash must be activated

manually and will fire with every shot.

6 Focus-hold button. If you are using a lens with a focus-hold button, setting this custom function to 1 programmes the button to lock focus. Setting it to 2 programmes the button to select the central focus point, while selecting 3 programmes the button to engage continuous-focus mode.

7 Spot AF button. When set to 1, the spot AF button (on the back of the camera) locks focus using the centre AF point. When set to 2, the spot AF button works with the control dial to specify local focus area.

8 Spot/AE lock button. When set to 1, the spot area is used for metering while the Spot/AE button is depressed. When set to 2, the spot metering is used until the button is pressed again.

9 AF illuminator. When set to 1, the AF illuminator on the built-in flash will fire when needed to help AF. When set to 2, the AF illuminator won't fire.

Ian Farrell



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

SCANNING SOFTWARE SOLUTION

A I bought a copy of VueScan's scanning software recently, and while it is money well spent I wanted to share a problem (and solution) I encountered when using it with my Minolta Dimage Scan Elite 5400 film scanner.

While this software functions properly with Windows XP, on a new machine running Vista the Minolta scanner was acknowledged as new hardware. However, on attempting to scan I received the message 'scanner not connected'. The problem was eventually solved following a chance remark from my son. In responding to the 'new hardware detected' prompt, I ended up installing five copies of the Minolta Dimage driver. After deleting all the duplicates, the scanner now works like a dream. I hope this advice is useful to anyone else encountering similar problems. **Peter Wallis**

ELEMENTS 8 UPDATE

Q I recently updated from Adobe Photoshop Elements 6 to version 8. When using any of the drop-down items from the main menu bar in the Full Edit mode, a white border line appears running horizontally right through the menu bar descriptions. When I move the mouse up to one of these descriptions, the line disappears immediately over the selected description but the remainder of the line is still present. Once the picture is edited and saved, the line disappears. This occurs with every picture edited. Although it doesn't stop me editing pictures, it is very messy. Is there something wrong with my version, and if so, is there any fix? **Stuart Gooda**

A I haven't been able to recreate the situation you describe, but this is sometimes caused when software or hardware clashes on a specific machine, which is obviously very frustrating. Such problems are often fixed with a software update, so make sure that Elements 8 is in its latest version, as is your operating system, be that Windows or Mac OSX. You should also find out what graphics card you have and make sure these drivers are up to date. Problems with the user interface are sometimes the result of a graphics card

FROM THE AP FORUM

Canon lens choice

FieryJack asks I'm returning to photography after many years of apathy, and so need advice before I buy my first DSLR. It's pretty hard not to be swayed towards a Canon EOS 550D these days, but which lens should I choose? Should I pick the EF-S 18-55mm

In next week's AP

On sale Tuesday 18 May

ON TEST



CANON EOS 1D MKIV

Can an all new 45-point AF system, larger-than-average (APS-H) 16.1MP CMOS sensor and shooting speed of up to 10fps make this the camera we will all be lusting after? **Angela Nicholson** finds out

ON TEST

PLUSTEK OPTICFILM 76001 SE

Richard Sibley tests a 35mm film scanner offering an impressive 7200x7200dpi resolution and 48-bit colour scanning



FEATURES

INSIDER KNOWLEDGE

Phil Jones picks his top photo spots along the Ceredigion Coastal Path on the west coast of Wales

FEATURES

KEN RUSSELL

Legendary filmmaker **Ken Russell** remembers his days as a photographer and talks about his penchant for the surreal



© KEN RUSSELL

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

f/AQ

Memory card terminology

Have you ever wondered why there is such a large variation in price when it comes to memory cards? A 4GB SDHC card can cost between £2.50 and £25, and it all depends on speed. Look on any memory card and there will be some indication of how quickly data can be written to or read from it, although, confusingly, this isn't always in the same language. Some manufacturers state how quickly data can be transferred in KB/sec or MB/sec, while others adopt a multiplication rating, such as 16x or 40x, which is identical to that used to describe the speed of CD-ROM or DVD-ROM discs. The multiplication rating 1x corresponds to 150MB/sec, so you can easily convert between the two

by multiplying or dividing by 150. The fastest CF cards on the market have a speed rating of 90MB/sec (600x), while SDHC cards currently top out at 20-30MB/sec (133-200x).

You can pay a lot for a fast memory card (for example, a SanDisk Extreme Pro 16GB 600x compact flash card costs around £179), but before splashing out it's important to ask yourself a couple of questions. First, is your camera capable of utilising all the speed your card can deliver? If not, you are wasting your money. Consult your instruction manual or search the manufacturer's website for the fastest card speed supported. Second, do you need a high-speed card? The main reasons for wanting to write quickly from your camera's buffer memory to the memory card is when shooting lots of images quickly, such as in sports photography, or when shooting massive raw files from high-resolution cameras. HD videographers may also want to consider a speedy card, owing to the amount of data they are capturing each second. **Ian Farrell**

not functioning correctly or clashing with something else on your system

Perhaps any AP readers who have had similar problems could lend Stuart some words of advice. **Ian Farrell**

LIVE VIEW NOT WANTED

Q Is there a metal-bodied DSLR available that has excellent noise levels, no Live View, no video, a fixed rear screen, is weather-sealed, stabilised and has a good lens range, because I can't seem to find one? I'm not tied into any brand. **Dave Farrell**

A There are several cameras that partially fit this description, although none exactly. I don't know why you are so keen not to have features such as Live View on your potential new camera. Just because a DSLR is equipped with these features doesn't

mean you have to use them. Furthermore, the ubiquitous nature of such features means you won't save any money by looking for a camera without them.

Build quality is obviously of some concern, so I would recommend something like a Nikon D300S. This camera is weather-sealed and built to very high standards. Furthermore, you have Nikon's DX or FX lens range at your disposal. The D300S does have Live View and HD video capture, but you can always forget this and just enjoy the great still images it will give you. **Ian Farrell**



f/3.5-5.6 IS that usually comes with the body or perhaps a combination, such as the non-stabilised EF-S 18-55mm f/3.5-5.6 IS and EF-S 55-250mm f/4-5.6 IS? Alternatively, would an EF-S 18-135mm f/3.5-5.6 IS lens suffice? There's not much difference in price, but I would prefer to use just one all-round lens for now. Would I be right in thinking that image stabilisation (IS) is of more relevance when using longer lenses?

DaftBiker replies I hear the EF-S 18-55mm with IS is much better than the EF-S 18-55mm without IS. Even if you don't need the IS function, it's a better lens. IS could be useful at short focal lengths too, but 55mm at the long end might leave you wanting

more. I don't know the 18-135mm, but it sounds pretty useful, and being new it should be up to the job on an EOS 550D.

Rupert49 replies When I bought my first DSLR (a Canon EOS 350D), I eschewed the kit lens in favour of the EF-S 17-85mm f/4-5.6 IS USM. Allowing for the 1.6x crop factor, this was close to a 28-135mm on the EOS 350D. I kept it with the subsequent EOS 20D and EOS 30D cameras I bought, only selling it when I bought my first EOS 5D full-frame camera. You could do a lot worse than this as an all-round, carry-anywhere lens.

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The Canon FT is usually very reliable, although heavily used examples sometimes have wear to the film and shutter transport gear trains, which makes the camera sound as though it is grinding as it is wound. The shutters of heavily used cameras can have intermittent and unpredictable failures to run properly. The Canon FT is common, and decent examples with a 50mm f/1.8 FL lens can be bought for as little as £30-£40 on eBay, or maybe £50-£65 from a dealer in classic cameras, making servicing often uneconomical. Rather more expensive is the earlier Canon FP, which changes hands at around £130-£160, and the FX, which fetches about £60-£80.

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Canon FT

Ivor Matanle on the camera that put Canon SLRs back on the map in the mid-1960s

THE EARLY 1960s was a difficult time for Canon in the SLR market. Nikon, Canon's key rival, already ahead of Canon's game in the rangefinder camera market, had achieved a worldwide SLR hit with the Nikon F in 1959/1960. It outclassed in every way the Canonflex SLRs that constituted Canon's pitch to both professional and amateur SLR markets between 1959 and 1964. Clearly, Canon had to do something to rescue the situation.

That something was a totally new SLR design, appearing in 1964 as the Canon FP (with an optional clip-on CdS exposure meter) and the Canon FX, essentially the

same camera but with a built-in non-TTL CdS meter, and then, in 1966, as the world-beating Canon FT, Canon's first camera with TTL (through-the-lens) exposure measurement. The FT put Canon back into competition with Nikon, Pentax and Minolta for the professional and amateur markets.

In many ways, the Canon FT's specification was similar to that of the Pentax Spotmatic, which had appeared almost two years before it. On paper at least, the FT was inferior to the Minolta SRT 101 and the Topcon RE-Super, both of which had

full-aperture TTL exposure measurement, whereas the Canon FT, like the Pentax Spotmatic, had only stopped-down TTL metering. What the Canon FT had that the others, apart from Nikon, did not, was Canon's entrenched and unassailable reputation for quality and reliability with press and magazine photographers.

TOP-RANK ENGINEERING

The Canon FT oozed quality engineering, sounding and



Canon FT

The Canon FT of 1966 with the improved 50mm f/1.4 FL lens



The Canon FP and Canon FX of 1964, and the Canon FT of 1966. On the left is the clip-on CdS exposure meter for the FP. The Canon FP is fitted with the first version of the 50mm f/1.8 FL lens



Canon FT
with the second version of the
50mm f/1.8 FL lens attached

Canon Pellix
with 58mm f/1.2 FL lens
removed to show the unique,
non-moving pellicle mirror

FL lenses

A 50mm f/3.5 macro, a 19mm f/3.5 FL retrofocus, a 28mm f/3.5 FL and a 35mm f/2.5 FL

feeling like a top-line camera. The large range of Canon FL lenses, launched with the FP and FX in 1964 and added to every year, delivered a different kind of quality to the Nikkor range supplied for the Nikon F and the Nikkormat. Both ranges were undeniably among the best in the world, but where Nikon lenses had a bias to the blue end of the spectrum, Canon tended to warmer tones and, where Nikon favoured high-contrast images, Canon achieved a more traditional balance of contrast and resolution. The Canon FT became one of the major SLRs of the late 1960s.

SPECIFICATION

The Canon FT was a fixed-prism 35mm SLR with a horizontally travelling cloth focal-plane shutter with speeds of 1sec-1/1000sec and a bulb function. Its built-in through-the-lens CdS exposure meter allowed for ASA film sensitivities up to 1600 – high at that time, when the fastest available film was ASA 400. To use the exposure meter, you first pushed the delay-action lever towards the lens to close the iris diaphragm to its preset aperture, then, while holding it there, you looked through the viewfinder while you centred a needle over a circle in the right lower quadrant of the focusing screen, either by altering the shutter speed or changing the aperture. It sounds complicated but it wasn't, and still isn't.

The cleverest bit of the Canon FT, and the FP and FX that preceded it, was the

FL lens mount, a breech-lock mount that enabled the user to position the rear end of the lens over the male bayonet mount on the body and twist the chrome locking ring. This locked the lens in place without the lens mount or the camera moving against each other, thus preventing wear. An earlier version of the breech-lock mount, with different diaphragm actuation, had been a feature of the Canonflex cameras and their Canonomatic lenses between 1959 and 1964.

QUICK LOAD

On the front of every Canon FT are the letters QL, meaning Quick Load. This effective mechanism is visible when you open the back of the camera to load it. Instead of having to thread the film into a slot in the take-up spool, as in most other cameras of the time, the Canon FT owner just pulled the film leader across the shutter, laid it in place with the end near the take-up spool, closed the back, which also lowered the quick-load mechanism over the film leader, and wound and fired three shots, checking as he did so to see that the rewind crank was turning. Loading a Canon FT (or Pellix, or TL QL, or FTb) is significantly easier and faster than loading a Nikkormat or Minolta SRT because of this feature.

THE FL LENSES

The optical designs of the first series of FL lenses, announced in 1964, were inherited from the R-series lenses marketed for the Canonflex cameras between 1959 and

1964. A set of fine-quality mature optical designs therefore appeared in FL mounts even before the Canon FT appeared. These extended from a 19mm f/3.5 'mirror-up' ultra-wideangle optic used with a shoe-mounted optical viewfinder, through 28mm f/3.5, 35mm f/2.5, 50mm f/3.5 macro, 50mm f/1.8, 55mm f/1.4, 58mm f/1.2, 85mm f/1.8, 100mm f/3.5, 135mm f/2.5 and 200mm f/3.5 lenses, plus longer optics and a 55–135mm zoom. When, in 1965, the Canon Pellix, the world's first 35mm SLR with non-moving pellicle mirror, was announced, a 38mm f/3.8 wideangle lens especially for the Pellix was offered with it.

When the Canon FT appeared in 1966, new improved versions of several of the lenses came out with it or just after. A retrofocus 19mm f/3.5 FL lens replaced the mirror-up 19mm f/3.5, and the Mark II version of the 50mm f/1.8 optic was markedly improved with fewer aberrations and higher contrast – recognise it by the absence of the second white preset dot on the aperture ring. A new 50mm f/1.4 lens with seven components instead of the six of the older 55mm f/1.4 optic, and a new 55mm f/1.2 lens, provided better performance than the earlier 58mm f/1.2.

Several Canon FL zoom lenses were available and still turn up second-hand. The 55–135mm f/3.5 FL zoom lens was a modified version of the zoom that Canon launched for the Canonflex in the early 1960s, and its performance suggests some optical improvements

YOU MAY ALSO LIKE...

A Nikkormat FTn, a key competitor of the time.



WATCH OUT FOR

Dry focusing mount

Always check the focusing mount on FL lenses, as the lubrication can dry out as they get old – re-lubricating and re-setting the focus should not be too expensive a job.

Prism corrosion

Always look through the viewfinder, looking out for brown patches on the prism caused by corrosion of the silvering. It is best to reject cameras with this fault.

Faulty mirrors

The pellicle mirrors of Pellix cameras are rarely now in serviceable condition.



FL lenses

Rear: 135mm f/2.5 FL and 200mm f/3.5 FL. Front: 85mm f/1.8 FL and 135mm f/3.5 FL

Canon TL

with 50mm f/1.4

The Canon FL range

Back row: Canon FP, Canon FX, Canon/Bell & Howell FP (as marketed in the USA), 200mm f/3.5 FL, 135/2.5 FL. Middle row: Canon FT with 50mm f/1.8 FL, Canon FTb with 50mm f/1.4 FD, 35mm f/2.5 FL, 50mm f/3.5 macro FL. Front row: Canon Pellix with 55mm f/1.2, Canon TL with 50mm f/1.4, 85mm f/1.8 FL, 28mm f/3.5 FL, 19mm f/3.5 retrofocus FL



as well as the necessary changes to its mechanical functions – needed so that it could operate as an FL lens on the Canon FT. There was a 100–200mm f/5.6 FL zoom optic, described as ‘compact’ in the Canon brochure of the time but long and cumbersome by comparison with modern lenses of comparable specification. Even larger and heavier was the 85–300mm f/5 FL zoom.

Another survivor from the Canonflex years – and indeed from the Canon rangefinder cameras upon which they were used with the mirror box reflex housing and the bellows – was the Canon R series. This included 300mm f/4, 400mm f/4.5, 600mm f/5.6, 800mm f/8 and 1,000mm f/11 lenses, all of which were used mounted on a Canon Bellows R. Then there were the ground-breaking Canon FL fluorite lenses, beginning with the 300mm f/5.6 FL of March 1969, which had an artificial fluorite element to reduce chromatic aberration. A Canon FL-F 500mm f/5.6 lens followed.

OTHER MODELS

In 1968, Canon announced a budget version of the Canon FT, known as the Canon TL, for the advanced amateur SLR market. This lacked the 1/1000sec shutter speed, the speed range stopping at 1/500sec, and also did not have the delay-action mechanism of an FT – the lever was still there but served only to stop the diaphragm down when using the TTL

‘Loading a Canon FT is significantly easier and faster than loading a Nikkormat or Minolta SLR because of the Quick Load feature’

exposure meter. Initially, the TL also lacked the QL quick-load system, but a TL QL version appeared unheralded for a short time in 1971, presumably in a bid to boost sales. The TL QL is comparatively rare now, although most people seem not to realise it.

Also in about 1968, an additional lightweight series of lower-priced lenses was announced: a 35mm f/3.5, a 135mm f/3.5 and a 200mm f/4.5. These are comparatively common, perform well but do not have the standard of cosmetic finish of the main range of lenses.

The full-aperture TTL metering Canon FTb arrived in 1971, as did the professional-market Canon F1 and the much better-known Canon FD range of lenses, which provided the coupling for full-aperture metering on the new cameras and subsequent models. A full-aperture metering version of the TL, known as the TLb, appeared in 1974. The FL lenses of the 1960s can be used on the Canon FTb, Canon F1 and Canon TLb, but the lens has

to be stopped down to the working aperture with the delay-action lever before a meter reading can be taken. The FD series of lenses can be used on the Canon FT, TL, FP and FX, but only for stopped-down metering.

ACCESSORIES

The accessories range for the Canon FT was extensive, as head-on competition with Nikon demanded. Filter sizes were inherited from the Canon rangefinder camera range, so that the most common ‘standard’ lens, the 50mm f/1.8, had a 48mm screw filter mount, the 50mm f/1.4 a 55mm filter mount and the 50mm f/1.2 a 58mm filter mount. The 55mm and 58mm sizes have remained standard filter sizes, but the 48mm size more or less vanished after the Canon FL cameras and lenses gave way to the FD series in the early 1970s. Anybody who fancies owning and using a Canon FT outfit in 2010 will not find it easy to track down Canon 48mm filters.

One very interesting accessory was the Canon FT meter booster, which fitted into the accessory shoe and was attached to the camera using a cable. The booster achieved the hitherto unimagined increase of meter sensitivity to –3.5EV, equivalent to light requiring an exposure on ASA 100 film of 15secs at f/1.2. Other key accessories included the Canon FL bellows and the slide copier that is used with it, and the Canon extension tubes that provide automatic diaphragm operation when used with FL lenses. **AP**

1964

Canon FP and FX appear with first series of FL lenses

1965

Canon Pellix and 38mm wideangle lens announced

1966

Canon FT and second-series FL lenses launched

1968

Canon TL with 1/500sec top speed launched. Lightweight 35mm and 200mm lenses appear

1971

Canon FTb and FD lenses launched

1974

Canon TLb appears

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	£22	£39.99	£42.99	£83.83	£29.99	£38.99	£225.18	£87.99	£4.99	£129.95	£4.99	£4.49	£16.49	£19.83	£19.99
Nikon D90	CF-D80	EN-EL3e	EH-5A	DK-21M	DK-5	SB-400	SC-28	ML-L3 RC	MC-DC1	BM-7	AS-15	MB-D80	DR-6	DG-2	Capture NX2
	£34.99	£69.99	£79.99	£22.99	£4.99	£127.99	£59	£16.49	£31.49	£8.99	£22	£149.00	£225.18	£87.99	£129.95
Nikon D700	EN-EL3e	MB-D10	EH-6 AC	EH-5A	MH-18A	MH-19	SB-900	WT-4	DK-17A	ML-L3 IR	DG-2	DK-18	DR-5	Capture NX2	MC-35
	£69.99	£259.49	£79.99	£79.99	£34.24	£195.73	£325.99	£597.02	£22.99	£214	£87.99	£6.99	£225.09	£129.95	£130
Nikon D300	EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	EH-6 AC	EH-5A	DK-21M	DK-23	BM-8	DR-6	SC-28	MC-35	MC-36	DK-5
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Nikon D3	EN-EL4a	MH-21	MH-22	BL-4	EH-6	WT-4	DK-17A	MC-30	MC-36	ML-L3 IR	SC-29	DR-5	DG-2	DK-17M	Camera Control Pro 2
	£88.09	£127.22	£232.99	£14.99	£79.99	£597.02	£22.99	£63.49	£149.99	£213.99	£65	£225.09	£87.99	£22.99	£134

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	£119.00	£44.99	£29.35	£44.03	£89.00	£59.00	£12.87	£19.99	£19.99	£169	£19.99	£7.99	£6.49	£7.99	£22.99	£39.99	£36.69
Canon EOS 40D	BG-E2N	OSKE3	BPS11	CB-SL	CA-PS400	CA-S70	ACK-E2	RS-80E3	TCR0N3	LC-5	Angle Finder C	EP-EX15	Rubber Frame B	Dioptics	Eyecup EB	WFT-E4	IFC-500U
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Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-5	CB-S70	RS80N3	TCR0N3	LC-5	Angle Finder C	EP-EX15	Rubber Frame B	Dioptics	Eyecup EB	Focus Screen F6-BL	WFT-E4	IFC-500U
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Canon EOS 1D Mark III	LP-E4	ACK-E4	LCE4	CB-S70	RS80N3	CB TCR0N	LCS	Angle Finder C	AntiFog	Dioptics	Eyecup EG	Focus Screen F6	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
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Canon EOS 1D Mark IV	LP-E4	ACK-E4	LCE4	CB-S70	RS80N3	CB TCR0N	LCS	Angle Finder C	AntiFog	Dioptics	Eyecup EG	Focus Screen F6	WFT-E2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
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Sony A850

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SONY α 900



Sony A900

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18-200mm f3.5-6.3 AF XR Di II	£159
18-250mm Di II	£386.99
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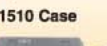
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Tuesday 18th May

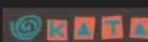
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18-55mm f/3.5-5.6 DA AL WR £70.00
18-55mm DA AL WR (Unboxed) £70.00
50-135mm f2.8 ED IF SDM DA* £899.99
50-200mm f/4-5.6 £179.99
50-200mm f/4-5.6 ED WR £120.00
55-300mm f/4-5.8 £279.99
60-250mm f4.0 ED (IF) SDM £1,025.00

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COMPACT DIGITAL

Optio E70L Black (1) £79.99
Optio E90 £79.99
Optio H90 £149.99
Optio W80 - 4 colours £149.99
Optio X70 £229.99
Optio W90 **NEW** See Web

PENTAX X90

- 12.1 million pixels
- 26x Optical Zoom
- Mechanical Shake Reduction
- 2.7" LCD Screen



PENTAX K-x

- 12.4 million pixels
- User-friendly operation
- 4.7 fps
- 2.7" LCD Screen
- Available in Black, Blue Red or White Designs



NEW & NOW IN STOCK!!

Please visit our website to see the latest LOW PRICE!!

PENTAX K-7

- 14.6 million pixels
- Sensor shake system
- Video Recording
- 3.0" LCD with Live View
- 2 year warranty from Park Cameras



NEW LOW PRICE!!

+ 18-55mm £439.00 or Twin Lens kit £578.99

Pentax Optio H90

Megapixels 12.1
Optical Zoom 5x
LCD Screen 2.7"



Pentax Optio I-10

Megapixels 12.1
Optical Zoom 5x
LCD Screen 2.7"



SAVE £420.99!

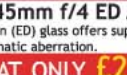
Body Price £779.00

or + 18-55mm WP £839.00

Pentax 16-45mm f/4 ED AL SMC

Extra-low Dispersion (ED) glass offers superior sharpness with minimal chromatic aberration.

IN STOCK AT ONLY £219.99



SRP £299.99

Pentax Flashguns & Accessories

AF 200 FG Flashgun (1) £139.99
AF 360 FGZ Flashgun + Case £269.99
AF 540 FGZ Flashgun + Case £399.99
TR Power Pack 3 for AF-540FGZ £173.69
AF 160FC Auto Macro Flash £499.99

Pentax Binoculars

8x21 Jupiter III Metallic £49.99
10x21 UCF R Binoculars £79.99
8x25 UCF X II £99.99
8x40 XCF Binoculars £99.99
10x25 UCF X II £109.99
6.5x21 Papilio £99.99
10x50 XCF £119.99
12x50 XCF £129.99
10x25 UCF WP £129.99
10x25 DCF SW £149.00
8x40 PCF WP II £149.99
8x36 DCF HS £179.99
10x36 DCF HS £224.99
20x60 PCF WP II £249.99

Olympus E-PL1

NEW & NOW IN STOCK!!
Kits from £499.00



Olympus E-P1

NEW & NOW IN STOCK!!
Kits from £549.00



Olympus E-P2

NEW & NOW IN STOCK!!
from £784.00



E-450

• 10 Mega Pixels
• Supersonic Wave Filter
• 2.7" LCD with Live View
• Creative Art Filters
In stock at new Low Price
E-450 Twin Lens Kit £399.00



E-520

• 10 Mega Pixels
• Supersonic Wave Filter
• 2.7" LCD Screen with Live View
• Built-in image stabiliser
Body £308.99 + 14-42 £349.99
+ 14-42mm + 40-150mm £439.99



Olympus E-System Lenses

8mm f/3.5 ED Fisheye £689.99
25mm f/2.8 Pancake £196.99
35mm f/3.5 Macro £189.99
50mm f/2.0 ED Macro £435.00
150mm f/2.0 ED £1,929.00
300mm f/2.8 ED £5,695.00
7-14mm f/4 £1,359.99
9-18mm f/4.0-5.6 £443.99
11-22mm f/2.8-3.5 £724.99
12-60mm f/2.8-4.0 SWD £839.99
14-35mm f3.5-5.6 ED £99.99
14-35mm f/2.0 ED SWD £1,735.99
14-54mm f/2.8-3.5 II £488.99
18-180mm f/3.5-6.3 £419.99
35-100mm f2.0 £1,899.00
40-150mm (unboxed) £98.00
50-200mm f/2.8-3.5 SWD £979.00
70-300mm f/4.0-5.6 ED £305.99
90-250mm f/2.8 ED **See Web**
EC-14 1.4x Tele Converter £361.99
EC-20 2x Tele Converter £386.99

E-620

• 12.3 Mega Pixels
• Creative Art Filters
• 2.7" LCD Screen with Live View
• Preview of Shadow Adjustment Technology



Body + Grip £479.99
Lens sold separately

E-30

• 12.3 Mega Pixels
• Creative Art Filters
• 2.7" LCD Screen with Live View
• Built-in flash and wireless flash control from the camera body
• Small and light-weight body



Body Only £729.99
E-30 + 14-42mm £799.99
E-30 + 14-54mm II £1,089.00



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Prices correct at time of going to press; Prices subject to change; check website for latest prices.

www.storemags.com & www.fantamag.com

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FUJIFILM



FinePix HS10

With 10 Megapixels and 30x Optical zoom, the HS10 offers superb versatility and performance

Our Price £374.99 SRP £439.99

Spyder3



Spyder 3 Elite

Fast accurate and affordable monitor calibration designed for use on all flat panel LCD, TFT, CRT and laptop monitors

AP SPECIAL £119.99 SRP £169.99

For some really great offers, see the clearance section on our website

Panasonic



Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	X
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

£50 Cashback
Panasonic

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Blue Kit only £349.00

after cashback from Panasonic

DMC-G1 - Stunning price and feature combination

DMC-G2 - Excellent features at a premium price

DMC-G10 - Smaller feature set, great price

Panasonic DMC-G10



Megapixels	10.0
LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

Pre-Orders Taken now to receive one of the 1st in the UK!

Panasonic DMC-G2



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

See this new camera at our Imaging Festival - 5th June 2010!

Panasonic

MICRO FOUR THIRDS LENSES

20mm f/1.7 Pancake ASPH	£294.99
20mm f/1.7 Pan (Unboxed)	£289.99
45mm f/2.8 Macro Leica DG	£598.99
7-14mm f/4.0 Asp Lumix G	£914.99
14-140mm Lumix G Vario	£689.99
45-200mm f/4.0-5.6 O.I.S	£240.00

For even more Panasonic Lenses and Accessories, please visit us in-store or at www.ParkCameras.com/DPhoto

Panasonic

Lumix DMC-FZ38

High Quality photo & High Definition Movie with 18x Zoom and O.I.S



In stock at only £269.99

Panasonic

Lumix DMC-TZ10

12x Optical Zoom Camera with AVCHD Lite Movie Recording featuring GPS



Only £279.99* after £30 cashback

£80 CASHBACK AVAILABLE!

α500 + 18-55mm



Only £539.99

SRP £699.00

£80 CASHBACK AVAILABLE!

α550 + 18-55mm



Only £598.99

SRP £759.00

£50 CASHBACK AVAILABLE!

α450 + 18-55mm



Only £494.00

SRP £579.99

SPRING OFFERS

For a whole range of excellent offers this Spring, why not take a look at the clearance items on our website??

See our website for 4GB RAM upgrade

CASIO

EXILIM Pro EX-FC150



NEW & IN STOCK!

See our website for the latest price

CASIO

EXILIM Pro EX-FH25



In stock at £294.99*

+ 4GB SD + Case £324.99*

PHOTO VIEWERS

EPSON

P-3000 (40GB)	£249.99
P-6000 (80GB)	£379.99
P-7000 (160GB)	£419.99

Epson P-6000

80GB Photo Viewer
£379.99*

SRP £440.42

Canon

Media Storage M30 (30GB) (4) **£349.99**

JOBO

Gigila Vu Pro Evolution (80GB)	£179.99
Gigila Vu Sonic (160GB)	£319.99



Save £18.01!

STUDIO FLASH EQUIPMENT

Bowens 500/500R Kit

Two heads & stands are the foundation of these popular sets. Included are a Bowens Softbox with 2 Bowens Silver/White Umbrellas & a pair of wide-angle reflectors designed to give a great degree of creative flexibility

In Stock at only £899.00!



APPLE EQUIPMENT AT PARKCameras.com

Highly advanced yet simple to use. That's what a Mac is all about.

Apple Macbook 13"

White 2.26/2X1G/250/SD



Our Price

£812.00*

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Apple iMac 21.5"

3.06Ghz/2x2GB/500GB



Our Price

£959.99*

New & In Stock!

Apple MacBook Pro 13"

2.66Ghz/4GB/320GB/GeForce 320M



Our Price

£1,249.99

See our website for 4GB RAM upgrade

Apple MacBook Pro 17"

2.66Ghz Core 2 Duo/4GB/320GB



Our Price

£1,940.99*

See our website for 8GB RAM upgrade

AppleCare Protection Plans:

for MacBook	£199.00
for MacBook Pro 15" / 17"	£278.00
for iMac	£138.00

iWork '09 Retail **£70.50**

iWork '09 Family Pack **£86.85**

Apple TV 160GB **£268.70**

iMacs:

iMac 21.5" 3.06Ghz/2x2GB/1TB	£1,225.00
iMac 27" 3.06Ghz/2x2GB/1TB	£1,378.00
iMac 27" 2.66 Quad Core/2x2GB	£1,623.50

MacBooks:

Pro 13" 2.53Ghz/2x2GB/250G	£1,129.99
Pro 15.4" 2.4Ghz/4GB/320GB	£1,499.99
Pro 15.4" 2.8Ghz/2x2GB	£1,650.00

Wireless Network Hubs:

Airport Express	£80.50
Airport Extreme	£142.00

Software:

Aperture 3.0	NEW! £169.00
Final Cut Studio 2.0	£759.99

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*excl weekends & Bank Holidays



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*over the value of £50

SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. Please see below to find a lens for you - at LOW PARK CAMERAS PRICES!!

4.5mm f/2.8 EX DC	£574.99
8mm f/3.5 EX DG	£617.00
10mm f/2.8 EX DC	£498.99
15mm f/2.8 EX DG	£503.99
20mm f/1.8 EX DG	£493.99
24mm f/1.8 EX DG	£409.99
28mm f/1.8 EX DG	£329.99
30mm f/1.4 EX DC HSM	£399.99
50mm f/1.4 EX DG HSM	£369.99
50mm f/2.8 EX DG Macro	£239.00
70mm f/2.8 EX DG Macro	£377.99
105mm f/2.8 EX DG Macro	£377.99
150mm f/2.8 EX DG Macro HSM	£569.00
180mm f/3.5 EX DG Macro HSM	£487.00
300mm f/2.8 APO EX DG	£2,200.99
500mm f/4.5 APO EX DG	£3,847.00

800mm f/5.6 APO EX DG	£3,997.00
8-16mm f/4-5.6 EX DC HSM NEW	£629.99
10-20mm f/4-5.6 EX DC HSM	£399.99
10-20mm f/3.5 EX DC HSM	£449.99
12-24mm f/4.5-5.6 EX DG HSM	£694.99
17-50mm f/2.8 EX DC OS HSM	£599.99
17-70mm f/2.8-4 DC Macro HSM	£247.99
17-70mm f/2.8-4 DC MACRO OS HSM	£331.99
18-50mm f/2.8-4.5 DC OS HSM	£171.99
18-50mm f/2.8 EX DC Macro	£316.99
18-125mm f/3.8-5.6 DC OS HSM	£247.99
18-200mm f/3.5-6.3 DC	£218.99
18-200mm f/3.5-6.3 DC OS	£288.99
18-250mm f/3.5-6.3 DC OS HSM	£398.99
24-70mm f/2.8 EX DG Macro	£433.99
24-70mm f/2.8 EX DG HSM	£599.99

28-300mm f/3.5-6.3 DG Macro	£259.99
50-150mm f/2.8 APO EX DC HSM II	£568.99
50-200mm f/4-5.6 EX DC HSM	£179.99
50-500mm f/4-6.3 EX DG HSM	£1,249.99
50-500mm f/5-6.3 DG OS HSM	£1,399.99
70-200mm f/2.8 EX DG Macro HSM II	£657.99
70-200mm f/2.8 EX DG OS HSM NEW	£1,299.99
70-300mm f/4-5.6 APO DG Macro	£176.99
70-300mm f/4-5.6 DG OS NEW	£299.99
100-300mm f/4 EX DG	£813.99
120-300mm f/2.8 EX DG HSM	£1,826.97
120-400mm f/4.5-5.6 DG OS HSM	£607.99
150-500mm f/5-6.3 DG OS HSM	£719.99
200-500mm f/2.8 EX DG	See Web
300-800mm f/5.6 EX DG HSM (Canon)	£5,699.99

SIGMA DP2 In Stock at only **£499.99!***

SRP £613.03

- SLR-sized image sensor
- 14 Megapixels
- Full-color image sensor
- "TRUE II" image processing engine
- 24.2mm* f/2.8 lens designed for the DP2

* equivalent to 41mm on a 35mm SLR camera

SIGMA DP1s In Stock at only **£299.99!***

SRP £561.94

- A 14 megapixel high definition digital camera, packing the full spec of a DSLR into the body of a compact camera
- Quick Set function
- Improved performance when shooting backlit subjects

SIGMA FLASHGUNS

Sigma EF 140 DG Flash for DP1/DP2 (2)	£49.99
Sigma EF 530 Super DG - Canon Nikon Pentax	£209.99
Sigma EF 530 Super DG - Sony Minolta Sigma	£209.99
Sigma EF 530 ST DG - Canon Sony Pentax	£139.99
Sigma EM 140 DG Macro - Canon Nikon Pentax Sony	£309.99

Purchase any Sigma lens from Park Cameras, and receive a Sigma Microfibre lens cleaning cloth for only £3.00 when quoting Amateur Photographer.

Only £3.00*

<p>SAVE £43.04!</p> <p>55-200mm f/4-5.6 DC</p> <p>Or only £49.99 when bought with a Canon EOS Body</p> <p>Only £99.99</p> <p>Available in Canon Fit Only SRP £143.03</p>	<p>SAVE £168.18!</p> <p>18-250 f/3.5-6.3 DC OS</p> <p>Only £398.99</p> <p>SRP £572.17</p>
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MARUMI

Lens Hoods from £9.99 for Canon Lenses.

See web for full range.

Flashguns

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D728AFN Flash Gun - Nikon	£64.99
D35AFC Flash Gun - Canon	£89.99
D35AFN Flash Gun - Nikon	£89.99
DRF14C Ring Flash - Canon	£109.99
DRF14C Ring Flash - Nikon	£109.99

Nissin Flashguns

Di28 Flash - Canon	£61.29
Di28 Flash - Nikon	£61.29
Di466 Flash - Canon	£89.90
Di466 Flash - Nikon	£89.90
Di622 Flash - Canon	£101.15
Di622 Flash - Nikon	£101.15
SC-01 Universal Shoe Cord	£51.00

Nissin Di866 Pro Flash

IN STOCK!!

Our Price **£239.00**

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60mm f/2 Di II LD (IF) Macro	£399.99
90mm f/2.8 Di Macro 1:1	£343.99
180mm f/3.5 Di LD (IF) Macro	£699.99
10-24mm f/3.5-4.5 Di II LD	£378.49
17-50mm f/2.8 XR Di II LD	£335.99
17-50mm f/2.8 VC XR Di II LD	£469.99
18-200mm f/3.5-6.3 XR Di II	£165.99
18-200mm f/3.5-6.3 Di II LD	£387.99
18-270mm f/3.5-6.3 Di II VC	£449.99
28-75mm f/2.8 XR Di LD (IF)	£349.99
28-200mm f/3.8-5.6 XR Di	£239.99
28-300mm f/3.5-5.6 XR Di	£314.99
28-300mm f/3.5-5.6 XR Di VC	£499.99
55-200mm f/4-5.6 Di II LD (C)	£107.99
70-200mm f/2.8 Di LD (IF)	£609.99
70-300mm f/4-5.6 Di LD	£131.99
200-500mm f/5-6.3 Di LD (IF)	£833.99

Please see our website for Cashback savings on certain Tamron lenses this Summer at Park Cameras

Tokina

AT-X 35mm f/2.8 Macro	£356.95
AT-X 100mm f/2.8 Macro	£347.99
AT-X 10-17mm f/3.5-4.5	£489.95
AT-X 11-16mm f/2.8 Pro	£499.95
AT-X 12-24mm f/4 DX	£449.95
AT-X 12-24mm f/4 II	£499.95
AT-X Pro 16-50 f/2.8 DX	£602.95
AT-X Pro 50-135mm f/2.8	£561.95
AT-X 80-400mm f/4.5-5.6	£579.95

For the full range and money saving offers with filters, please see our website

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An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens.

1.4x MC4 DGX	£119.99
2.0x MC4 DGX	£119.99
AF 2x Pro 300 DG Conv.	£199.99
AF 3x Pro 300 DG Conv.	£219.99
DG Tube Set 36+20+12	£134.99

HOYA

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52mm Circular Polarizing	£41.89	62mm HD Digital Circ-Pol.	£103.50
52mm SHMC Pro 1-D UV	£38.83	67mm UV	£34.73
52mm HD Digital Circular Pol.	£78.03	67mm Circular Polarizing	£59.99
52mm HD Digital UV (0)	£43.93	67mm SHMC Pro 1 UV	£54.99
55mm UV	£18.00	67mm HD Digital UV (0)	£64.00
55mm Circular Polarizing	£29.99	67mm HD Digital Circular Pol.	£97.20
55mm SHMC Pro 1-D UV	£40.87	72mm UV	£43.93
55mm HD Digital UV (0)	£47.00	72mm Circular Polarizing	£49.99
55mm HD Digital Circular Pol.	£96.66	72mm HD Digital UV (0)	£77.64
58mm UV	£19.39	72mm HD Digital Circ-Pol.	£141.00
58mm Circular Polarizing	£57.19	72mm SHMC Pro 1-D UV	£50.49
58mm SHMC Pro 1-D UV	£43.93	77mm SHMC Pro 1-D UV	£56.07
58mm HD Digital UV (0)	£51.08	77mm SHMC Pro 1-D Circ-pol	£141.84
58mm HD Digital PL-CIR	£98.90	77mm UV	£53.12
62mm UV	£26.99	77mm Circular Polarizing	£89.89
62mm Circular Polarizing	£53.73	77mm HD Digital UV (0)	£90.93
62mm SHMC Pro 1-D UV	£49.03	77mm HD Digital Circ-Pol.	£165.52

Wacom Graphics Tablets

Bamboo Touch	£59.99*
Bamboo Pen & Touch	£74.99
Bamboo Fun Small	£89.99*
Bamboo Fun Medium	£159.99
Intuos4 Small (A6 Wide)	£199.95
Intuos4 Medium (A5 Wide)	£329.99
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Rugged Hard Disk

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Little Disk

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d2 Quadra

1TB/6.4in

Only £124.99

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Adobe Photoshop Elements 8.0 (Win / Mac)	£69.99
Adobe Premier Elements 8.0 (Windows)	£71.99
PS Elements 8.0 + Premier Elements 8.0	£111.99
Adobe Photoshop CS4 (Windows)	£653.99
Adobe Photoshop CS5	See Web
Adobe Lightroom 2.0 (Windows / Mac)	£224.99
Lightroom 2.0 Upgrade (Windows / Mac)	£93.99

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Updated Daily

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Canon EOS 450D	£319.99	Nikon 24-120 ED VR	from £359.00
Canon EOS 30D	from £259.00	Nikon D3 B/O	from £1,999.00
Canon EOS 5D Mk I	from £649.90	Sigma 120-400mm (AF) IF	£519.00
Canon EOS 1D Mk II	from £659.00	Olympus 50-200mm f/2.8-3.5	£699.00
Canon EOS 1D Mk III	£1,459.00	Olympus E-P1 Body	£379.00
Tamron 180mm f/3.5 (CAF)	£529.00	Olympus E-1	£249.00
Nikon 50mm AF-D f/1.8	£99.00	Olympus FL-50 Flash	£339.00

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Prices correct at time of going to press; check website for latest prices.

www.storemags.com & www.fantamag.com

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Please visit our website for a range of Colour Management Devices

PRINTERS AT PARKCameras.com

For all the latest NEW Printers, please visit our website where you can see all the details as well as place pre-orders!

Canon Pixma iX7000

A3 Printer

The A3 document and photo printer that's perfect for small businesses and offices.

£329.00

SRP £429.00



Canon Pixma Pro 9000 Mk II

A3+ Printer

Produce vibrant, detailed prints in a wide range of sizes from 6x4" up to A3.

£399.00

SRP £529.00



Canon Pixma Pro 9500 Mk II

A3+ Printer

The professional-quality A3 photo printer enabling you to achieve better results, faster.

£579.00

SRP £729.00



Epson Stylus Photo R2880

A3+ Printer

Step into large-format printing with first-rate black and white images or colour.

£599.99

SRP £655.73



Epson Stylus Photo PX810FW

A4 Printer

Fully-featured, Hi-Definition 4-in-1 for the wireless home.

£259.99

SRP £299.99



Epson Stylus Photo PX710W

A4 Printer

This compact Hi-Definition All-in-One is ideal for the wireless home.

£169.99

SRP £199.99



HP Photosmart Premium

A4 Printer

All-in-One Printer, Scanner, Copier

£132.99

SRP £199.99



HP Photosmart Pro B9180

A3+ Printer

Print professional quality photographs that resist fading for generations.

£408.99

SRP £557.86



CANON PRINTERS

Pixma iP100 Portable No Battery	£239.99
Pixma iP100 Portable + Battery	£279.00
Selphy ES40 (Compact)	£164.00
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PRINTER INK CARTRIDGES



EPSON

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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

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T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£24.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
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T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo R1900
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Many more batteries in stock!	
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Battery Grips	
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.	

For Canon 30/40/50D: +1x BP-511: £11.99 +2x BP-511: £19.99	
For Canon 350/400D: +1x NB-2L: £6.99 +2x NB-2L: £7.99	
For Canon 450/500/1000D: +1x LP-E5: £81.99 +2x LP-E5: £93.99	

For Nikon D40/D60: +1x EN-EL3: £71.99 +2x EN-EL3: £83.99	
For Nikon D60/D90: +1x EN-EL3E: £104.99 +2x EN-EL3E: £119.99	
For Nikon D300/D700: +1x EN-EL3E: £154.99 +2x EN-EL3E: £169.99	
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Battery Grips	
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.	

For Canon 30/40/50D: +1x BP-511: £11.99 +2x BP-511: £19.99	
For Canon 350/400D: +1x NB-2L: £6.99 +2x NB-2L: £7.99	
For Canon 450/500/1000D: +1x LP-E5: £81.99 +2x LP-E5: £93.99	

For Nikon D40/D60: +1x EN-EL3: £71.99 +2x EN-EL3: £83.99	
For Nikon D60/D90: +1x EN-EL3E: £104.99 +2x EN-EL3E: £119.99	
For Nikon D300/D700: +1x EN-EL3E: £154.99 +2x EN-EL3E: £169.99	
For Sony A200/A350: +1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

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For Canon 350/400D: +1x NB-2L: £6.99 +2x NB-2L: £7.99	
For Canon 450/500/1000D: +1x LP-E5: £81.99 +2x LP-E5: £93.99	

For Nikon D40/D60: +1x EN-EL3: £71.99 +2x EN-EL3: £83.99	
For Nikon D60/D90: +1x EN-EL3E: £104.99 +2x EN-EL3E: £119.99	
For Nikon D300/D700: +1x EN-EL3E: £154.99 +2x EN-EL3E: £169.99	
For Sony A200/A350: +1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

Many more batteries in stock!	
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Battery Grips	
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.	

For Canon 30/40/50D: +1x BP-511: £11.99 +2x BP-511: £19.99	
For Canon 350/400D: +1x NB-2L: £6.99 +2x NB-2L: £7.99	
For Canon 450/500/1000D: +1x LP-E5: £81.99 +2x LP-E5: £93.99	

For Nikon D40/D60: +1x EN-EL3: £71.99 +2x EN-EL3: £83.99	
For Nikon D60/D90: +1x EN-EL3E: £104.99 +2x EN-EL3E: £119.99	
For Nikon D300/D700: +1x EN-EL3E: £154.99 +2x EN-EL3E: £169.99	
For Sony A200/A350: +1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

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For Canon 350/400D: +1x NB-2L: £6.99 +2x NB-2L: £7.99	
For Canon 450/500/1000D: +1x LP-E5: £81.99 +2x LP-E5: £93.99	

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For Sony A200/A350: +1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

Many more batteries in stock!	
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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings	
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72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
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Holder Wide Angle	£9.99
Holder Modular	£9.99
Hood Bellows	£34.99
A to P-Type Adapter	£9.99

P-Type Bellows Hood	
A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	
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P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	
	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit	
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.	£45.99

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52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

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58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£7.99
77mm Shaped Petal Hood	£7.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

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ES-7111 Canon 50/1.4	£9.99
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ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
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EW-78B1 Canon 18-200 IS	£9.99
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EW-78E Canon 18-55 IS	£12.99
EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
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This is just a sample, more in stock!

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50 F1.4 U £339 50 F1.8 II £109
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65 MPE F2.8 £899
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70-300 F4.5/5.6 IS USM £439
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85 F1.8 USM £329
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100 F2.8 Macro USM £459
100 F2 USM £399
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300 F2.8 L IS USM £3999
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58mm	£30	£50
62mm	£35	£55
67mm	£40	£93
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95mm	£85	£125
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55mm	£17	£36	£70
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62mm	£24	£44	£85
67mm	£30	£49	£94
72mm	£39	£55	£114
77mm	£47	£59	£132
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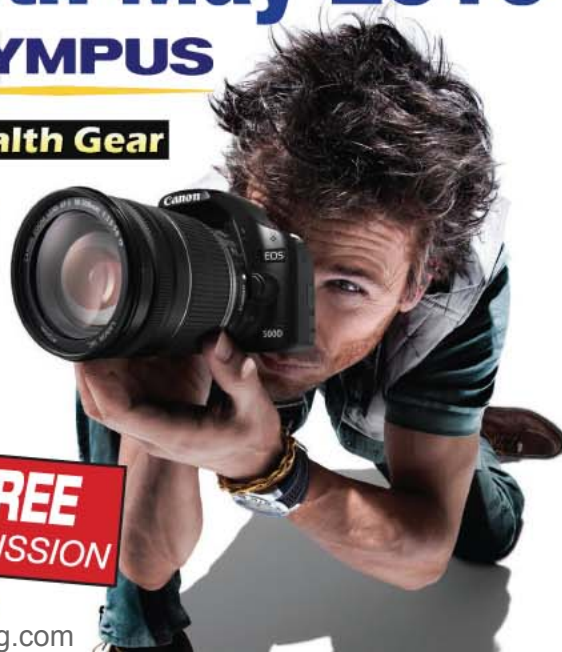
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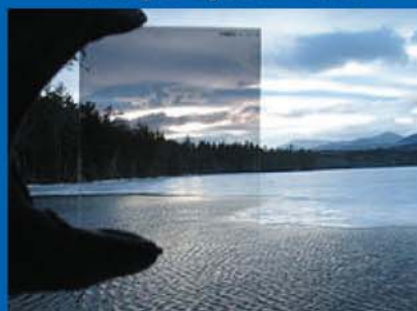
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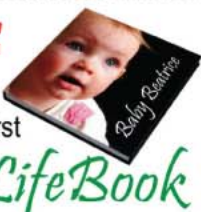


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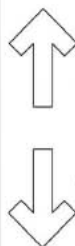
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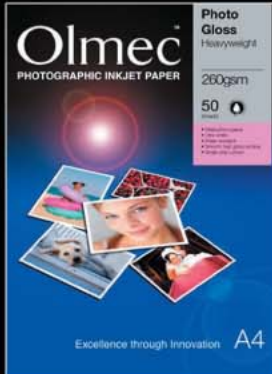


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OGDEN CHESNUTT

... finds that art is what happens when you're busy making other flight plans

I'M LOOKING at the departures board, and like a page out of Sirhan Sirhan's journal it just says 'Cancelled', 'Cancelled', 'Cancelled', over and over, ad infinitum. For yet another day I've made the long bus trip into Chicago's O'Hare international terminal where, like every young woman from my youth, when I explain where I want to go I am told quite politely that I'm not going there. This time, however, it's not my hot air that's working against me but the brackish blast of ash and silica from some volcano named after line five on an eye chart.

Every April (when I can afford it), I try to visit an old friend in the Windy City, a fellow weatherman whose career took him across the pond. We catch the opening game of baseball's Chicago Cubs, who play in an early 20th century open-air stadium in the heart of the city, which is often dubbed 'America's Largest Bar.' The baseball's a good crack, too. I stay with my friend long enough for us to remember how old we are and try to leave just before his wife gets seriously annoyed with me. This time, however, the forces of nature were working against our understated agreement.

I could feel the tension bubbling beneath the surface as the European flight ban pushed into its fourth day and she struggled making pleasantries. 'Do you think it would be possible to use a glass more than once?' she asked me.

'Excuse me?'

'It's just,' she stumbled, 'when you get another beer you could use the same glass. It means less to wash.' I looked at my friend. We both knew it was time.

So I bid my farewell and checked into a small dive along the route to the airport and decided to spend my newfound time visiting Chicago's numerous ethnic neighbourhoods. It was in the Ukrainian Village, when I decided to take a picture of an impeccably layered vegetable stand, that something momentous occurred to me: it was the first time I had taken a picture over the whole time I've been away. I was dumbfounded.

It's no grand insight that familiarity breeds complacency in us, but I think this is something we too easily forget. Whether it's my friend and me expecting his wife will clean up after us or my double-digit visits to Chicago, when we feel like we know something too well we start to take it for granted. As a husband, of course (and I can attest!), this is very dangerous

territory. As photographers, the repercussions are less costly, but it *can* stunt our growth. Maybe we don't expect to find anything new after 'x' amount of time, or maybe we simply want something better, but I'm interested in when exactly in our relationship with a location we stop seeing its creative potential. Were Eli here with me he would no doubt say, 'The fourth pint.' And I'm sure that's something to do with it, if indirectly. We allow other distractions to seep in.

It's been two days now since I left my mate's townhouse for unfamiliar territory and I feel like I'm seeing this city as a first-time tourist 100 years ago. As I've seen the Sears Tower and Wrigley Field and all these other places before, I don't feel the pressure to tick off landmarks and bring home postcard

shots. This morning on the way to breakfast, an ageing homeless man was pushing his shopping trolley past the diner and tumbled into the street. As I helped him gather his things I asked him what happened, and he said, bluntly, 'Life.'

Touché, my friend. Over pancakes and coffee, he told me about the

advertising business he ran in the '80s, and how he got so bored with all the money that he turned to crack cocaine. He let me take his picture, and when I gave him the camera and asked if he wanted to take mine, he laughed and said that if he was younger he would've punched me on the nose and run off with it. Touché, my friend.

We take for granted the forces of nature, whether it's an angry volcano, our goodwill, greed and addiction or the small beauties sandwiched between the monuments of man's hubris. At the airport now, waiting for this unpronounceable volcano to go back into hibernation, I'm scanning through pictures from the past two days, and the images I've taken are more fresh and diverse than anything I've done in the two years since I got back into photography. It's probably a bit of a stretch to credit this rediscovery to a volcano, but having my flight delayed has made me realise that this time spent in the margins of our lives is more valuable than we often think. Borrowed time is wonderful for artistic discovery because it shakes you from your comfortable seat and forces you to think and see in new ways. Or, to misquote a famous Liverpoolian, you might say art is what happens while you're busy making other flight plans. **AP**

'The images I've taken are more fresh and diverse than anything I've done in the two years since I got back into photography'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

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